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PIANOS



LUITPOLD ST., 24.
BERLIN W.
MARCH 5, 1905.

HENRI MARTEAU and Heinrich Hammer joined forces at the Singakademie Friday evening, giving what may easily be called the most interesting concert of the week. Marteau probably has the most varied and comprehensive repertory of all violinists before the public. He plays some thirty concertos and a sheer endless number of smaller works, among which are pieces that no other violinist plays, as, for instance, the Schubert "Concertstück" in D major, which I heard on this occasion for the first time. It is not a work of great importance, and it sounds more like Beethoven, Mozart and Haydn than like Schubert, yet it has many pleasing features and is worthy of a hearing. Marteau also played Schumann's fantasy in C major for violin and orchestra, a piece which I have heard but once before, some ten years ago, when it was played by Joachim, to whom it was dedicated. It is one of Schumann's latest compositions, and unmistakably reveals the composer's declining powers. In contents it can hardly be called other than mediocre. It presents great difficulties to the performer, and they are unviolinistic difficulties which are much harder than they sound and not worth while to the player. Marteau overcame them with astonishing ease, giving the work a much more satisfactory rendering than Joachim did.

The violinist's principal number was the Brahms concerto, which he played with great breadth and authority, with clean, solid technic, with impeccable intonation, and with a tone volume that was remarkable, especially in the more difficult passage work. There are runs in the Brahms concerto which one never hears from most violinists, but with Marteau every note stood out clear and distinct. In his conception of the work he does not seek to startle by original touches; he gives rather a straightforward, natural interpretation, and his style is surely one that fits the composition to perfection. When Marteau began his public career as virtuoso he belonged to the French school pure and simple. In the course of time he leaned more to the German methods, and today his style of playing may be called German in the best sense of the word. Indeed, this violin playing of the present forcibly suggests the former Joachim.

The program number in which the keenest interest was centred was the Berlioz "Harold" symphony, in which Marteau played the viola part, and he played it remarkably well. It is astonishing that he could change so suddenly from violin to viola and yet play in perfect tone. He did not use the Ritter viola, but the ordinary smaller sized instrument. He drew a tone soft and at the same time full and manly, and altogether the beauty of his performance won him immense success. On this occasion Marteau played on three different instruments, namely, a Maggini and a Guarnerius violin and an Amati viola, all his own.

In Heinrich Hammer, the eminent conductor of Lausanne, Marteau had a worthy partner. Hammer, who is one of the great orchestra leaders of the day, like Safanoff, conducts without a baton. He maintains that in this way he can produce greater effects, that it is a

more plastic method of signalling, and that the men rely more upon the conductor's eye than upon his baton. However that may be, Hammer surely gets fine work from his men. In the solo numbers he led the orchestra with wonderful certainty, adjusting himself to every detail of the intentions of the soloist. In the Berlioz symphony he rose to heights of orchestral leadership such as one does not often experience, and by force of his complete knowledge of the work, his supreme command over his men, and his strong magnetic personality, he compelled the members of the Philharmonic Orchestra to play as they have seldom played. The last movement was tremendous, and the ovation which Hammer received at its close was well deserved.

Wednesday evening I heard two pianists, Conrad Ansoerge and Alfred Reisenauer.

Ansoerge was in his most genial mood, which is equivalent to saying that his playing was an unalloyed pleasure. His program was made up of Liszt and Beethoven, the latter being represented by the D minor sonata, op. 31, No. 2, and the "Appassionata," and the former by "Harmonies du Soir," "Pensées de la Mort," "A la Cha-



NICK: "Hello, what have we here?"
ASSISTANT: "An American composer."
NICK (brokenly): "Poor beggar! Hasn't he been punished enough on earth? Give him a haircut and let him shovel coal under the critics' grill."

pelle Sixtine," a scherzo and a march. Ansoerge is at once romantic and heroic. Against the tender dreaminess of the more poetic parts stood out in bold contrast his thundering chords and manly attacks. His playing was full of light and shade, and the note of artistic sincerity was at all times heard. There is no more genuine musician before the public than Ansoerge. He is absolutely true to his own high artistic ideals, which he follows regardless of the opinion of public and press. With Ansoerge one never thinks of technic, notwithstanding that he has great technical command. He does not lay stress upon mere digital display, nor do his programs often contain show pieces. He comes to us as the high priest of art, and his playing is convincing because it is so sincere and true. Ansoerge has a big head and a big heart.

Reisenauer, too, was in fine form at his recital, and it is a matter of astonishment that he has not attained greater drawing power in this city, where really great piano playing usually is quickly appreciated. His reading of the Schumann "Kreisleriana" was a splendid performance. In it there were charm of tone, technical finish, the true, healthy Schumann sentiment, and a

strong personal note. In four preludes and fugues from Bach's "Well Tempered Clavichord," as well as in Haydn and Mozart fantasies and two numbers by Liszt, he displayed high musicianly and pianistic qualities. His technic rolled like a string of pearls, and the beautiful quality of his touch in all grades of shading, and quite especially in pianissimo, was enchanting. In the Beethoven variations in E flat major there was perhaps a trifle too much sentimentality. Here also his finger work was at times somewhat blurred, and his pedalling was careless, too, but his playing was otherwise so fine that this did not weigh heavily in the balance.

A concert quite out of the usual order was given by Robert Kothe, of Munich, who sang German folksongs of the fifteenth and sixteenth centuries, accompanying himself on the lute. Like Sven Scholander, the Scandinavian, Kothe is a sort of modern troubadour. He has set upon himself the task of reviving these old and half forgotten "Volksweisen." He sang the quaint, old melodies in a simple, straightforward style that was well in keeping with their character, and his soft accompaniments upon the lute were very appropriate and an agreeable change from the eternal accompanying heard upon the piano. Some of the songs were very pleasing, especially "Alle Meine Gedanken," "Muss i denn zum Städtle hinaus" and "Von Wasser und von Wein." Kothe's efforts were much appreciated, and he bids fair to make proselytes to this form of musical entertainment.

Louis Dimond, the New York pianist and pupil of Rafael Joseffy, made a successful début at Beethoven Hall on Thursday evening. Accompanied by the Philharmonic Orchestra, under August Scharrer, he played the Rubinstein D minor and the Schumann concertos, and between these a group of Chopin soli, to wit, the studies in C minor, G sharp minor and C major, and the B minor scherzo. Dimond is a young pianist of great promise. He already possesses a big technic, a technic that can cope effectively with anything ever written for piano. It is clean, accurate, and telling. He also produces a good tone, and he is musical and overflowing in temperament. His superabundance of technic and temperament causes him at times to run away with the tempo, but this is a fault that he will no doubt overcome with greater experience. His performance of the Rubinstein concerto was highly creditable. The fleetness of his fingers is remarkable, not only in single but also in double notes. This was especially noticeable in the Chopin study in thirds, of which he gave such a crisp, neat and fast performance that it brought the house down, and he had to repeat it. In the C minor revolutionary study he was too flighty, but in the Schumann concerto he proved himself to be not only a mere virtuoso but also a player of artistic taste and good musical judgment. In the intermezzo he was delightful. Dimond unquestionably has great pianistic ability, and bids fair to take high rank as a virtuoso. He must learn to put on the brakes, however, and not run away with himself in the matter of tempi.

About the concerts of Zajic, Bertram, Saenger-Sethe and Mayer-Mahr, Miss Allen writes as follows:

"Rudolf Novacek's piano quartet was given for the first time at the final Zajic-Grünfeld subscription concert Tuesday night, Busoni taking the piano part. Throughout the quartet is unusually interesting, showing both abundant thematic invention and individuality of treatment. Unconventional themes wind their way in and out of each movement in a seeming revel and confusion, charming in their unexpected developments. The adagio especially is a

beautiful movement, appealing in its passionate cadences and stirring in its contrasts and vigorous chord climaxes.

"The work was only fairly well played. Busoni's massiveness of style does not readily amalgamate with lighter musical metal, and as neither Zajic's nor Reimers' violin tone is tremendous, and Grünfeld's notes are almost puny, the ensemble lacked greatly in balance."

"Douglas Bertram, the young Canadian pianist, made a very favorable impression in his debut on Friday night. He played the Busoni arrangement of a Bach toccata, adagio and fugue, the Schumann fantasy, op. 17, and smaller numbers by Liszt and Chopin, giving evidence in all his work of genuine and durable musicianly qualities. Bertram is technically well equipped, playing runs and delicate staccati such as occur in the Bach fugue with especial lightness of touch."

"Beethoven in his exquisite phase was exquisitely revealed by Irma Saenger-Sethe and Moritz Mayer-Mahr in their third and last concert on Saturday night. The two artists played together the 'Kreutzer' and D major sonatas for violin and piano, and as soli the two violin romances and the C minor variations for piano. Anton Sisternans also rendered the song cycle 'An die ferne Geliebte,' which, if not the most sublime type of heart moving song, made a very pleasant intermission."

"Both Saenger-Sethe and Mayer-Mahr were in fine fettle, and their sonata renderings were a joy. The 'Kreutzer' I heard only recently as played by Sarasate, and if Saenger-Sethe's queenly stage presence had not witnessed the contrary, I should have said that two weeks ago I heard the woman and that on this occasion it was the man who played. Saenger-Sethe's always virile tone rang out with bracing vigor, with elastic buoyancy, and her whole conception was exhilarating. The F major romance, too, she gave with a loveliness of tone and a wealth of tender feeling utterly satisfying."

"Mayer-Mahr, who played all the accompaniments and piano parts with refined technic and exquisite sympathy, was at his very best in the C minor variations. The work calls for just the qualities in which the eminent pianist excels—unfailing cleanness of technic and luminous clarity of interpretation—and his performance of it was all that could be desired. Both Mayer-Mahr and Saenger-Sethe received most enthusiastic and rightful applause."

Clotilde Scamoni, sixteen years old, a pupil of Marteau, made a successful debut on Saturday evening, accompanied by the Philharmonic Orchestra. In the Vieuxtemps A minor and Mozart A major concertos, as well as in Corelli's "La Folia" and other pieces, she displayed unusual talent and temperament. Her tone is soft and sympathetic, and her technic remarkably well developed for one of her years. She is not as yet a finished artist, for there is some crudeness in her technic and interpretation, but she is a violinist of much promise."

No less than eleven pianists were heard during the week, and with the other numerous musical offerings it was of course impossible to take them all in. One more recital

worthy of mention was that of Anton Foerster. This artist has for a long time enjoyed a good reputation here as piano pedagogue and virtuoso. In the latter capacity he seems of late to have made great strides. Formerly he shone chiefly through his technic, but he is now developing the artistic and interpretative side of his nature. The choice of his program alone, which consisted of the Brahms F minor and the Liszt B minor sonatas and the Schubert "Wanderer" fantasia, suggested this fact. In these works, moreover, he revealed far more repose, depth and warmth than he has hitherto displayed. The intermezzo of the Brahms sonata was rendered with much charm of tone, and in fact throughout all of this exacting composition he played with that technical finish and largeness of conception that the work calls for. He was warmly applauded.

Carlotta Stubenrauch, the former violin prodigy, appeared this week at the Royal High School, assisted by the pianist Bruno Hinze-Reinhold. Fräulein Stubenrauch fortunately has not remained at the prodigy stage, but has gone on developing until now she is worthy of the name of artist. She draws a beautiful, warm, full tone from her instrument, her left hand work is reliable, and she infuses into her playing the fervor that bespeaks her artistic nature. Her stage presence also is very pleasing and sympathetic. Her success was well deserved.

The year's festival of the Allgemeiner Deutscher Musikverein will be held in Graz, Austria, May 22 to 26.

George Hamlin had fine success at his concerts in Dresden and Leipzig, when he sang the same Strauss program as in Berlin. The leading papers of both Saxon cities speak very highly of the American tenor.

The competition for the Rubinstein prize of 5,000 francs will take place this year on August 3 at Paris. The program will be as follows: First competition for pianists—The second and third movements from Rubinstein's G major concerto; a prelude with four voice fugue, by Bach; an andante or allegro from Haydn or Mozart; one Beethoven sonata, choice being left to the competitors as between op. 78, 81, 90, 101, 106, 109, 110 and 111; further, a mazurka, ballade and nocturne by Chopin; a couple of numbers from Schumann's "Fantasiestücken" or "Kreisleriana," and a Liszt étude.

For composers the conditions are: A concerto for piano and orchestra, of which the competitors are requested to send two complete scores, also the piano arrangement of the score, and all the orchestral parts; second, one sonata for piano alone, or with one or more string instruments, of which two manuscripts must be sent; third, various smaller compositions. These works must not have been published, and must all be performed by their composers.

Those desirous of competing may apply for further information to the Société Imperiale Russe de Musique in St. Petersburg.

Hugo Heermann recently achieved great success with the Brahms concerto in Paris.

Alexander Gross, hitherto the European manager of Franz von Vecsey, has returned from America. He sends a letter to the press announcing that Vecsey will retire from public life in order to complete his studies, and that he himself will act as manager for Mischa Elman.

Arthur Nikisch will be unable to conduct the Philharmonic Orchestra on its tour of Spain next spring, as his new duties as artistic director of the Leipzig Opera require his time and attention.

Henry K. Schmidt, the young American from Pittsburg, Pa., has been studying piano in Germany for five years. His first year he spent at the Leipzig Conservatory, after which he took piano lessons of Martin Krause, following him from Leipzig to Munich and from Munich to Berlin. This is Mr. Schmidt's fourth year with the eminent pedagogue, and he is now teaching here as Krause's assistant.

The Waldemar Meyer Quartet is giving a series of Max Reger matinees, devoted exclusively to compositions of the Munich composer.

Dr. Otto Neitzel's piano concerto has been played with success in various German cities.

Madame Gracia Ricardo, known in private life as Mrs. Grace Woodward, an American, will make her Berlin debut in a concert of her own at Beethoven Hall next Friday evening.

The concert and opera list for the week is as follows:

SUNDAY, FEBRUARY 26.
Bechstein Hall—Matinee, Waldemar Meyer String Quartet; evening, Wilhelm Conrad Gomoll, vocal.
Philharmonie—Matinee, Wagner-Verein Probe; evening, Philharmonie "Pop."
Singakademie—Anna and Eugen Hildach, vocal.
Royal Opera—"The Merry Wives of Windsor."
West Side Opera—"Curious Women."
National Opera—"Undine."

MONDAY, FEBRUARY 27.
Bechstein Hall—Ludomira von Dubiska, piano; Frieda Millies-Rickertsen, vocal.
Beethoven Hall—Helene Berard, vocal.
Philharmonie—Concert of the Berlin Wagner-Verein.
Singakademie—Raimund von Zur-Mühlen, vocal.
Hotel de Rome—Henny Arlo, vocal.
Royal Opera—"Rienzi."
West Side Opera—"Der Zigeunerbaron."
National Opera—"Fidelio."

TUESDAY, FEBRUARY 28.
Bechstein Hall—Wera Schapira, piano.
Beethoven Hall—Frederic Lamond, piano.
Philharmonie—Small hall, Sofie Rikoff, vocal; Thelma Scholl, piano; large hall, Philharmonie "Pop."
Singakademie—Florian Zajic, violin; Heinrich Grünfeld, cello; Ferruccio Busoni, piano.

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Royal Opera—"Der Waffenschmied."
West Side Opera—"Curious Women."
National Opera—"Rigoletto."

WEDNESDAY, MARCH 1.

Bechstein Hall—Alfred Reisenauer, piano.
Beethoven Hall—Conrad Ansohn, piano.
Philharmonie—Philharmonic "Pop."
Singakademie—Anton Forster, piano.
Royal Opera—"Der Roland von Berlin."
West Side Opera—"Curious Women."
National Opera—"Undine."

THURSDAY, MARCH 2.

Bechstein Hall—Arthur Schnabel, piano.
Beethoven Hall—Louis Dimond, piano, with Philharmonic Orchestra.
Philharmonie—Small hall, Robert Kothé, vocal; large hall, Berliner Lehrergesangsverein.
Singakademie—Haitz Trio.
Hochschule—St. Ursula Women's Chorus.
Royal Opera—"The Flying Dutchman."
National Opera—"Der Postillon von Lonjumeau."

FRIDAY, MARCH 3.

Bechstein Hall—Douglas Bertram, piano.
Beethoven Hall—Gertrude Ruchwey, piano.
Singakademie—Henri Marteau, violin, with Philharmonic Orchestra.
Royal Opera—"Die schwarze Pflaume."
West Side Opera—"Der Troubadour."
National Opera—"Undine."

SATURDAY, MARCH 4.

Bechstein Hall—Hedwig Wisniewski, piano.
Beethoven Hall—Irma Saenger-Seth, violin; Moritz Mayer-Mahr, piano.
Singakademie—Clotilde Scamoni, violin, with Philharmonic Orchestra.
Royal Opera—"Mignon."
West Side Opera—"Curious Women."
National Opera—"Der Wildschütz."

David Popper, the famous cellist, will celebrate on March 29 his fortieth jubilee as a public performer.

ARTHUR M. ABELL.

Hanchett's Correspondence Course.

THOSE who have scanned our advertising columns cannot fail to have noticed that Dr. Henry G. Hanchett has there announced a new course in the study of music by correspondence. This move is one of unusual interest, especially to those who are sincere students of the real art of music, for it means that the courses of instruction in the analysis of the composers' works, which Dr. Hanchett has been giving for years before the Brooklyn Institute, the New York Board of Education and private classes, will be made available to a larger audience. These courses have been unique in their character and point of view, and critics and musicians who have attended them have awarded them unstinted praise, particularly for the new avenues of thought that they have opened up, and have expressed the wish that they might be made available to greater numbers. The illustrations at the piano, which have been a feature of these courses, are, of course, impossible in correspondence work as performances and interpretations; but reference to compositions and extracts accompanying the lessons afford

abundant illustration of the subjects discussed. For those who cannot read music the analysis study is introduced by a preparatory course, in which the principles of musical notation are explained. On all the documents issued by the Hanchett Correspondence School of Music it is stated in the most emphatic form that "no attempt will be made to teach singing, playing or technic by correspondence." No one is better aware than Dr. Hanchett that many attempts have been made to prey upon the credulity of the public as to the possibility of teaching the arts of playing and singing by correspondence. It cannot be done in any proper or artistic sense, but the trouble is that we have too long conceived the study of music as synonymous with the performance of music by playing and singing.

Dr. Hanchett has been emphasizing for years the thought that music as a language and a literature was a much neglected subject, one deserving of the most careful and thorough study and one not necessarily involved in the study of singing or playing. It is this side of music—the culture side, the side that appeals to the intelligence, that cultivates critics and heightens appreciation of beauty—that Dr. Hanchett is proposing to present in this new course, and anyone who has had, as we have, the privilege of examining the lessons he proposes to issue, will see that he has succeeded in putting the matter in a most clear, comprehensive and satisfactory manner.

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Across the Continent.

(From the Los Angeles Graphic.)

THE New York MUSICAL COURIER reproduces our Varsity article in full in its editorial columns of February 15, and reprints under the head "Us Too" our "Only Teasing" article regarding Salt Lake City music—giving us full credit for both. We acknowledge both the compliment and the courtesy.

But there is a fly in the honey. For the same journal gives generous Gadsby quotations from the Examiner and Herald and never a word from the Graphic. And we had such a nice notice, too!

GERMANY'S LEADING MUSIC FESTIVAL.

THIS year's festival of the Allgemeiner Deutscher Musikverein will be held in Graz, Austria, May 22 to 26. The program will be as follows:

MAY 22—MATINEE, SACRED CONCERT.

PROGRAM.

Two Movements from Requiem.....Joseph Reiter
Seligpreisungen, from oratorio Christus.....Liszt
Te Deum.....Bruckner
After the concert there will be a banquet and an address of welcome by the Mayor of Graz.

MAY 22—EVENING AT THE OPERA.

Don Quixote.....Kienzl

MAY 23—ORCHESTRA CONCERT.

PROGRAM.

Prelude and Fugue for Orchestra.....Paul Ertel
Second Movement from Second Symphony in E major, Guido Peters
Finger hütchen, for baritone, female chorus and orchestra.
Appalachia, symphonic poem for orchestra and male chorus.....Julius Weismann
Lieder der Liebe, with orchestra.....S. von Hausegger
Three Male Chorus with accompaniment by brass.....F. Streicher
Odysseus Heimkehr (Odysseus' Return), No. 4 of the
four Odysseus Episodes for orchestra.....Ernst Boehe

MAY 24—MATINEE, CHAMBER MUSIC CONCERT.

PROGRAM.

Variations on a Bach theme for piano.....Max Reger
Two A Capella Male Choruses.....Rudolph Buck
Serenade for string quartet.....E. Jacques Dalcroze
Songs.....Otto Taubmann
Variations for two pianos on a Beethoven theme.....Max Reger

MAY 24—EVENING, SECOND ORCHESTRA CONCERT.

PROGRAM.

Der Tod und die Mutter, for soloists, chorus and orchestra.....Otto Naumann
Die Ideale, symphonic poem.....Liszt
Dem Verklärten, for mixed chorus, baritone and orchestra.....Max Schilling
After the concert a banquet.

MAY 25—MORNING.

Business meeting of the Verein Committee and a pleasure excursion.

MAY 25—EVENING.

Orchestra Rehearsal.

MAY 26—MORNING, SECOND CHAMBER MUSIC CONCERT.

PROGRAM.

String Quintet.....Felix Draeseke
Ten Songs.....Hugo Wolf
String Quartet.....Hans Pfitzner

MAY 26—EVENING—THIRD ORCHESTRA CONCERT.

PROGRAM.

Also Sprach Zarathustra.....Richard Strauss
Songs, with orchestra accompaniment.....Gustav Mahler
Kaiserreich.....Wagner

In connection with this festival Gustav Mahler, conductor of the Vienna Opera, will give performances of Liszt's "Heilige Elisabeth" and Strauss' "Feuersnot" at Vienna on May 27 and 28. Most of the members of the Allgemeiner Deutscher Musikverein will be present at these performances, as the return from Graz is via Vienna.

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HOTEL CECIL, LONDON,
March 8, 1905.

HAPPY is the man who can count Kensington his friend, for where he gives concerts in that suburb there will the people be gathered together. For Kensington, at any rate in its own estimation, is the hub of musical London, and if it says that a man is great we are expected to accept it as Gospel truth. Charles Williams is in the fortunate position of being the admired of Kensington and in consequence his concerts attract big audiences, and we are told that he is one of the big conductors of the day. Some of those, however, who do not reside in that highly favored neighborhood have been known to express heretical doubts as to this last point, and to say that Mr. Williams is a very painstaking and sincere musician, but that he is not quite of the stuff of which great leaders are made. No one who has attended the two concerts which he has given at the Queen's Hall could well doubt his sincerity or his enthusiasm for Brahms. At the first, of which I have already written, he played Brahms' third symphony, and at the second, which took place on Tuesday evening last, he played that in D. But though he obviously expends much thought and care on his readings, they are not, on the whole, very edifying. He seems to delight in emphasizing the most austere side of the music, but life, warmth and color are conspicuous by their absence, and any anti-Brahmsite who was present must, I am sure, have gone away more firmly convinced than ever of the soundness of his judgment. Mozart's charming symphony in B flat, No. 33, was better played, while the program also included a new set of symphonic variations by J. D. Davis, which, though well put together, have no particular originality to commend them, and Bruneau's clever "Chansons à Danser," which were sung by Mark Brema.

Victor Maurel was not in perfect voice at the beginning of his second recital, which took place at the Bechstein Hall, on Wednesday evening, and there were moments in his first group of songs when he was not absolutely in tune. However, he recovered himself as the evening wore on and by the time that he reached the serenade from "Don Giovanni" he was quite in his best form. He devoted a

large part of his program to operatic airs, such as the serenade, the star song from "Tannhäuser," "Largo al Factotum," from "The Barber," which he sang with delightful humor; the "Credo," from "Othello," always one of his "Chevaux de bataille," in which, as usual, he was absolutely inimitable, and "Quand' ero paggio," without which no Maurel recital is really complete. In addition to these he sang a number of lyrics, which included Tosti's "Nella notte d'aprile" and "Ninon," two of the "Dichterliebe" and a new song by Mrs. George Batten, called "A New Being." No baritone of the day can boast such versatility as Maurel. He is equally at home in grave songs and in gay, in operatic airs and in lyrics, and it is good to know that he intends to visit London during the season. He had the assistance of Margaret Huston, a very clever Canadian soprano, who has been trained in Paris and has acquired there a style such as only too few of our modern singers possess. Elsie Southgate, a violinist, also appeared.

Apropos of the Steinway Hall, there is some talk of pulling it down and building a new hall there which will hold from 800 to 1,000 and will be large enough for orchestral concerts. The scheme, if it comes to anything, ought to be successful. The present hall is small and has been rendered rather unnecessary by the building of the Bechstein and Aeolian halls, both of which are far better adapted for small recitals. Now that St. James' Hall has gone another large concert room is badly needed, and the site occupied by the present Steinway Hall is certainly central and in every way convenient.

The Nora Clench Quartet was the principal attraction of the Broadwood concert, which took place at the Aeolian Hall on Thursday evening. Miss Clench's quartet, which consists of herself, Lucy Stone, Cecilia Gates and May Mukle, is one of the latest of the many new combinations which the last two or three years have brought with them, and its newness is pretty evident in its performances. Time may work an improvement, but at present its tone is scratchy and its ensemble far from perfect. The reading of Mozart's clarinet quintet, in which it was joined by Charles Draper, was not very satisfactory, for it lacked the smoothness and finish which Mozart's music imperatively needs.

A feature of the program was the production of a new "concertstück" for string quartet, clarinet, horn and piano by York Bowen, one of the cleverest of our young composers. The new concertstück, however, does not represent his work at its best. It is well enough put together and is compact and succinct, but it is certainly not inspired, and Mr. Bowen can do a great deal better when he tries. The wind and piano parts were played by Charles Draper, A. Borsdorf and the composer. Plunket Greene, the vocalist of the concert, gave a couple of interesting groups of songs, but he again was not in his happiest vein. Mr. Greene is a man of moods and when the inspiration is upon him he is one of the most delightful singers alive. But there are occasions when he goes for his songs tooth and nail, as if they have done him some injury which he resents, and Thursday evening found him in this sort of temper.

Mathilde Verne is a pianist who has principally devoted herself to teaching during the last few years. Of late, however, she has been paying more attention to concert work, and she gave a delightful Brahms-Schumann recital at the Bechstein Hall on Friday afternoon. Miss Verne's Schumann playing is always good and she was quite at her best in the "Papillons," the "Waldscenen" and the fantasia in C. Her touch has a warmth and tenderness such as we do not hear too often in these days of show and brilliancy, and she caught the romance of the music to perfection.

A somewhat peculiar and not altogether satisfactory experiment was tried by Blanche Marchesi and Georges Enesco at their song and violin recital at the same hall on Saturday afternoon, the first part of the program being given up to the violinist, while the second part was devoted to the songs. Enesco is a clever fiddler, and Tartini's sonata in A minor, a sarabande and bourrée of Bach, and the adagio from Max Bruch's second concerto were sympathetically played. His tone, however, is at present rough, but his instrument does not appear to be of the best and the fault may, of course, be largely due to that. Madame Marchesi gave three groups of songs, of which by far the most interesting was that devoted to the "impressionist" songs of Bruneau, Debussy, Moret and Sigurd Lie. Debussy's "Chevaux de Bois" and "Mandoline" and Moret's "Soir d'Été" are especially charming songs which deserve a place in the repertory of every singer. It need hardly be said that Madame Marchesi sang them well or that she made the most of d'Albert's beautiful "Venushymne," Liszt's "Die Lorelei" and "Die tote Nachtigal" and Löwe's "Niemand hat's Gese'n," which also figured in her selection.

Liszt's "Faust" symphony is down for performance at the Queen's Hall concert of Saturday next. On Friday evening Ernest Newman will deliver a lecture on the work before the Concertgoers' Club.

The Queen's Hall Orchestra announces two extra concerts for March 25 and April 1. The first will be devoted to Tchaikowsky and Wagner, with the exception of two new violin solos by Fernandez Arbos, which will be played by the composer, while at the second Strauss will conduct



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He played the "Wanderer" melody in the adagio most delightfully, with a true appreciation of its rare poetic value. *** He is evidently a genuine musician.—*New York Evening Post*.

Mr. Da Motta played the fantasia with fine spirit, clarity of tone and crispness.—*New York Evening Telegram*.

Da Motta played with the skill of a highly accomplished pianist, with the lucidity and feeling of a practiced musician of fine and quick understanding, and with the polish of a virtuoso who has a delicate sense of style.—*New York Globe*.

Da Motta's début gave an inkling of his title abroad, "the Saranite of the piano." His performance made a distinctly popular impression.—*Evening Sun*.

Da Motta is an admirable pianist. His conception of Schubert's fantasia is infused with sound and sweet feeling. He plays with fine knowledge and command of the mechanics of his art.—*New York Tribune*.

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his "Symphonia Domestica," and the program will also include Debussy's *L'après-midi d'un Faune* and Bach's suite in E minor, for flute and strings, the solo being played by Albert Fransella.

Lady Halle and Leonard Borwick started on a tour through the South of England on Saturday last.

ZARATHUSTRA.

LONDON NOTES.

Much music by Sir Edward Elgar will be heard today (Ash Wednesday). At Queen's Hall in the afternoon the famous composer will conduct a concert of his own works, and first performances will be given of his march in C minor, "Pomp and Circumstance," No. 3, and the introduction and allegro for string orchestra, op. 47. The program will also comprise the "Enigma" variations, "Cockaigne" overture, and concert overture, "In the South." Ada Crossley will sing the "Sea Pictures." This evening the Royal Choral Society will give a performance of "The Apostles," under the direction of Sir Frederick Bridge. The soloists include Agnes Nicholls, Edna Thornton, William Green, David Davies, Kennerley Rumford and Andrew Black.

Nowadays Oscar Beringer seldom appears on the concert platform. The distinguished pianist and teacher will, however, take part in the Wessely String Quartet's concert at Bechstein Hall this evening, when he will join the string players in Schumann's piano quintet. Dvorák's string quartet in F major, op. 96, based upon negro melodies will also be heard.

Sousa and M. Messenger have both written to protest against the musical piracy which is so incomprehensibly allowed to flourish in London. After everything that has been said on the subject it is really extraordinary that so great a scandal should be permitted to continue. Sousa considers that "the national honor and pride demand that immediate steps be taken to fulfill the treaty obligations of this country in the matter of international copyright." M. Messenger, having found that pirated editions of songs from his opera "Véronique" are being sold in the streets, thus expresses himself: "The fullest protection is given to English composers in France, and I am sure His Majesty's Government have only to recognize this fact to appreciate the grave international consequences of this open theft of our property."

The orchestral concert under the Patrons' Fund, founded by S. Ernest Palmer, will take place at the Royal College of Music on Thursday evening next. The program will be devoted to works by young English composers, and will include the following: Suite, by H. Balfour-Gardiner; concertstück, by B. J. Dale; songs for baritone and orchestra, by G. Palmer; fantasia for violin and orchestra, by T. F. Dunhill; and suite, by W. H. Bell.

Charles Clark, the American baritone, who made so favorable an impression here last season, will return to London this month, and has arranged to give two recitals at the Aeolian Hall on the 22d and 28th inst.

With regard to the illness of Kubelik, Hugo Görlitz writes to tell us that the famous violinist has so far recovered as to be able to go to the Riviera to fulfill his engagements, and that he will be in England at the beginning of May for the tour, which was previously arranged for the end of April. Prior to this he will give concerts in Paris and Brussels.

Concerts for the Week Ending March 11.

MONDAY.

Elsie Walker's dramatic recital, Steinway Hall, 8:30.
Leighton House chamber concert, Leighton House, 8.
Frank Arnold's pupils' concert, Bechstein Hall, 8.
Aldo Antonietti's violin recital, Aeolian Hall, 8.
S. W. Alfred Moyle's violoncello recital, Steinway Hall, 8:30.

TUESDAY.

Fanny Davies' orchestral concert, Queen's Hall, 8.
Frederick Fairbanks' first piano recital, Bechstein Hall, 8:30.
Julia Higgins' piano recital, Aeolian Hall, 8:30.

WEDNESDAY.

The London Symphony Orchestra, Queen's Hall, 8.
Matinee ballad concert, St. George's Hall, 3.
Royal Choral Society, "The Apostles," Royal Albert Hall, 8.
Wessely String Quartet, Bechstein Hall, 8:30.

THURSDAY.

Plunket Greene's third vocal recital, Aeolian Hall, 8:30.
Francesco Berger's pupils' recital, Guildhall School of Music, 4.
Orchestral concert (Patrons' Fund), Royal College of Music, 7:30.

FRIDAY.

Hugo Heinz and Howard Jones' vocal and piano recital, St. George's Hall, 3.
The Grimston String Quartet, Bechstein Hall, 8:15.

SATURDAY.

Symphony concert, Queen's Hall, 8.
Barns-Phillips chamber concert, Bechstein Hall, 8.
Dulwich Philharmonic Society, "The Redemption," Crystal Palace, 7:30.

Broad Street Conservatory Recital.

A PUPILS' recital was given by the Broad Street Conservatory of Music, 1329-1331 South Broad street, Philadelphia, of which Gilbert R. Coombs is director, Wednesday evening, March 15. Piano and violin numbers were performed by Emily Lorenz, Annie O'Hara, Mamie Flanagan, Louis Scheel, Alfred Lowe, Harriet Hibberd, Edna Hurst, Clara Reeve, Joseph Hearn, Helen Price, Edna Gottwals, Mabel Pusey, Earle Beatty, Clara Fetter and Jessie Goff.

Dante Alighieri Society Benefit.

A N orchestral concert was given in the Carnegie Lyceum last evening (Tuesday) for the benefit of the Dante Alighieri Society. Salvatore Cardillo directed the orchestral numbers—Cherubini's concert overture, the larghetto from Beethoven's second symphony, a symphonic poem by Cardillo, the overture to "Euryanthe," the Boccherini menuet and a lyric scene for soprano and tenor by Cardillo. The singers were Caterina Morreale, soprano, and Alfredo Bosi, tenor.

STRAUSS' "TAILLEFER" PRODUCED.

TUESDAY, February 14, Richard Strauss' "Taillefer," based on Uhland's famous ballad of the same name, was given its first American production by the Oratorio Society at Carnegie Hall. The work was described in detail last summer by our Berlin correspondent after its première in Heidelberg, and all the world knows that Strauss wrote "Taillefer" as a compliment to Heidelberg University, which had bestowed on him the title of doctor-honoris causa.

It suffices to say at this time that the stirring ballad made the same overpowering impression here which marked its production last summer in Heidelberg. The text tells of the singer Taillefer, knight of William of Normandy, who rode single handed against the enemy, just before the battle of Hastings, engaged their attention by his wonderful song and slew two of their best men before they had a chance to set upon him. In the original poem he is killed, but in the adaptation he returns happily to the fair lady who from a tower had watched with loving eyes as he rode forth on his daring exploit.

The text is the most unimportant part of the work, but it is glorified by the music. Strauss follows the folksong style in his thematic material, and treats it in elemental and monumental style. The life, the action, the stirring climaxes, the rich orchestration, and the contrapuntal movement—all are eminently characteristic of the greatest composer of our day. The orchestral description of the battle of Hastings is another "Heldenleben" in miniature.

The work was received with tremendous enthusiasm, despite the unordered singing of the chorus and the straggling playing of the orchestra, apparently due to lack of authority and confidence on the part of the leader. But no amount of bungling could hamper the might of the stirring music.

The concert closed with a lugubrious performance of Dvorák's monotonous "Stabat Mater."

The soloists who gained the warmest plaudits of the evening were Lillian Blauvelt, who sang with extraordinary abandon and effect; Herbert Witherspoon, whose basso voice rang out with splendid sonority and conviction, and Madame Kirkby Lunn (borrowed from the Savage "Parsifal" company), a singer who has long ago proved her mettle here as a contralto of beautiful voice and rare musical understanding.

Musicals at a Classical School.

THE department of music of Mrs. Scoville's Classical School for Girls at the upper end of Fifth avenue is under the direction of Albert Milenberg, the pianist and composer. At the last musicale a thoroughly enjoyable program was presented. It is against the rules to mention the names of those who appeared, a sensible and just regulation. There can, however, be no objection to making impersonal comment on the artistic performance of a number of highly talented young ladies from the South and West. A piano concerto was splendidly performed by one of them.

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The second by Couperin and Rameau, Murschhauser, Mattheson and Muffat, and Domenico Scarlatti.

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New York, 16th; Brooklyn, 17th.



“WOODLAND,” the latest comic opera effort of Messrs. Pixley and Luders, with its merry bevy of human song birds and sylvan scenes, gave a pictorial taste of ideal spring to Harlemites in their little opera house last week, and is carrying on the good work now in Newark. The cast is almost the same that appeared downtown several months ago. At any rate, the various larks, canaries, nightingales and mocking birds twitter, warble or chirp out solos, duets and choruses with equal gusto of Broadway days.

Margaret Sayre sings “The Tale of a Turtledove” in sweet and inimitable style, and Grace Walsh as the canary charms all with her “Message of Spring” song. Helen Hale has some fetching top notes to aid her negro melody, while Emma Carus scores in the contralto extreme in her song “Society,” in which she imitates the intonation of the late Dan Daly. Ida Brooks Hunt and Louise Tozier are also prominent among the most noteworthy vocalists.

The chorus sings remarkably well despite its recent Southern tour with its knockabout and one night standite’s experiences. The production is staged most artistically, and even without its catchy music the operetta would make a hit from a spectacular standpoint.

Stanley H. Forde, Frank Doane, Charles Dow Clark, Harry Bulger, Charles W. Meyers, Douglas Ruthven, Harry Pyke, Ida Mülle, Lucile Nelson, Mattie Nichols, Eva Francis, Lomda Hilliard and John Doanhue are the other principals.

In this work the author and composer succeeded in their attempt to get away from the beaten path of ordinary musical productions, and have furnished a piece that is to be commended for its novel treatment and tinkling melodies.

“While it is not generally known, still I am the original producer of a George Ade play,” said Harry Bulger, the comedian of “Woodland,” at the Lambs’ Club the other day. “It was ‘way back in—well, never mind what year, for your Uncle Dudley isn’t telling his age or how long he’s been in the game—but it was shortly after J. Sherrie Matthews and I started our partnership. Mr. Ade was then a reporter on a Chicago paper and had written during his spare moments a comedy he called ‘The Night of the Fourth.’ I thought then, and still think, that the effort had all the germs of success, but when Matthews and I brought it out at the Olympia in New York it was an awful frost. Ade has turned out some wonders since then, ‘The College Widow’ and ‘The County Chairman’ being enough for one man to accomplish, to say nothing of the half dozen musical pieces besides. I can always bring a look of dismay to Ade’s face, even to this day, when I threaten to dig

down in my trunk and resurrect the MS. of ‘The Night of the Fourth.’”

As this season of comic opera advances toward the sere and yellow leaf “first nights” are few and far between, while the few current local musical productions continue on the even tenor of their way. Earlier announcements that New York would see “Miss Bob White,” “The Strollers,” “Earl and the Girl,” “The Filibuster” and perhaps several other comic operas this spring have not been made good so far. The first mentioned, which was written by a Gothamite, has persistently evaded this city for at least two years, during which time, it is said, Mr. Spencer has rewritten the principal parts so often that it is like an entirely new “Miss Bob White.” It is believed to be his intention of so rejuvenating and improving it throughout that New York will find it “the ideal American comic opera.”

Adrienne Augarde, “The Duchess of Dantzic’s” Renee, is now out of the cast at Daly’s. She has been recalled to London, where she will take one of the leading parts in George Edwardes’ production of “The Little Darlings.” Lillian Digges, another London singer, has come over to take her place.

“Fantana,” with Jefferson de Angelis and Katie Barry, at the Lyric, having passed its seventieth performance; Fritz Scheff in “Boccaccio” at the Broadway, “It Happened in Nordland” at Lew Field’s Theatre, “Buster Brown” at the Majestic, and Weber’s All Star Stock Company at Weber’s Music Hall are the other concoctions of music and mirth on the local boards.

Walter Lawrence, of “The Sultan of Sulu,” is proud of his ability as an essayist. The other day he was approached for an expression of opinion on music, and, preferring to write his own interview, submitted the following: “Music was first invented by Tubal Cain, Esq., and further developed by Orpheus, Mozart and Creator. In boyhood my own musical talents seemed to point to the jew’s harp, which, however, occasioned my friends and relatives to point sternly to the back door; and hence it comes that my name finds no place on the placards outside the Metropolitan Opera House, and our toiling millions are deprived of an innocent pleasure.

“Coleridge tells, it will be remembered, how ‘the wedding guest he smote his breast, for he heard the loud bassoon.’ I can quite enter into the guest’s feelings, for I once lived next door to a man who was learning to play the bassoon. I used to lie awake at night smiting my breast and devising revenge. I bought a history of the Spanish inquisition to give me tips on the recondite subject of torture, and chuckled to think what a good headline the forthcoming event would furnish to the evening papers: ‘Musician Mysteriously Lost,’ or ‘Trombone Terribly Tortured.’”

Pauline Frederick, who sings the part of the secretary of the American Embassy to Nordland in “It Happened in Nordland” at Lew Field’s Theatre, is one of the many young concert singers who have gone into comic opera this season more for the artistic career than bare necessity. Miss Frederick’s fine voice and method show the results

of proper voice placing by her former Boston teacher and her two years of study abroad.

Frank Daniels is rehearsing the new comic opera “Sergeant Brue” in the Knickerbocker Theatre. Clara Belle Jerome will have a leading part. Other principals will be Anna Fitzhugh, Blanche Ring, Sallie Fisher, Ida Gabrielle, Gilbert Clayton, Alfred Hickman, Fred Thorne, Nace Bonville, David Bennett, Laurence Wheat, Leavitt James and J. G. Reany.

Silvio Hein, the leader of the orchestra traveling with “Babes in Toyland,” has gone in seriously for the study of the piano. Some of Mr. Hein’s friends have informed him that he looks much like Paderewski, and now he is disguising himself as a Polish pianist and is trying to forget that he is a New Yorker. He practices on the piano three hours daily, even if he is obliged to play in the baggage car during a long journey.

Clara Pitt, of the “It Happened in Nordland” company, is the daughter of a former mayor of Chattanooga, Tenn. Every time she says “yes” or “no” in her lines so broad is her Southern accent you can almost hear the bands playing “Dixie.” Frank O’Neill, of the same company, is an Englishman, and when he speaks you can shut your eyes and imagine you hear the buses rumbling along the Strand.

Augusta Zuckermann Recital.

AUGUSTA ZUCKERMANN, one of the most gifted of the brilliant band of young pianists turned out by Alexander Lambert, gave a recital at Mendelssohn Hall on Wednesday evening, March 15, before a fairly large and extremely enthusiastic audience.

The enthusiasm was well bestowed, for Miss Zuckermann revealed herself as a player of unusual musical feeling and rare technical attainment. Her warm temperament serves as an ample safeguard against mere scholasticism—the besetting sin of much modern piano playing—and, on the other hand, the example and cool counsel of Mentor Lambert enable Miss Zuckermann to marshal her emotional forces effectively and to direct them along legitimate and dignified lines. It was a delightful novelty to find such artistic balance and control in one so young. Miss Zuckermann may justly be called an artist. Of the purely pianistic virtues, she possesses reliable and facile technique, an incisive and sonorous attack, and a large tone of smooth quality. Miss Zuckermann’s program contained representative numbers by Scarlatti, Bach, Brahms, Tausig, Raff, Chopin, Moszkowski and MacDowell, and it would be difficult to say in which one of the pieces she was better than in the rest. Encores and recalls in flattering plenitude rewarded the player.

Eda Aberle contributed several songs to the program, sung with taste, sympathy and excellent vocalization.

Witherspoon’s Plans.

HERBERT WITHERSPOON will give his song recital in London, England, the latter part of June, under the management of M. Vert.

Mr. Witherspoon, accompanied by his wife, will sail for Europe as soon as he closes his season in this country.

This artist has already booked many important engagements for the season of 1905-6, “The Messiah,” with the Chicago Apollo Club, December 24 and 25, heading the list.

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"COZY CORNER" SOUTH WASHINGTON AND
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DENVER, Col., March 18, 1905.

ONE of the most notable musical events of this season was the fourth annual oratorio concert of Trinity Choir, given Thursday evening last, when Mendelssohn's "Elijah" was rendered by a chorus consisting of over 200 of the best voices from all the church choirs of the city, directed by Prof. Wilberforce J. Whiteman.

The soloists were all admirable in their various parts. Claude A. Cunningham, of New York, was Elijah, and his interpretation of the title role was superb. Martha Miner Richards, also of New York, though formerly a Denver girl, was splendid, too, in the soprano parts. Mrs. Whiteman, wife of the director, sang the contralto solos delightfully. As Obadiah and as Ahab Frank H. Ormsby, of Denver, distinguished himself and was very cordially applauded for his brilliant work. Mr. Ormsby is the head of the vocal department of the College of Music, University of Denver. Frederick Richter Wright at the great organ and Miss Greta Rost at the piano capably accompanied the singers, supported by an orchestra. Miss Rost, Fern Whiteman and Bonne C. Davis sang the angel trio, "Lift Thine Eyes," very sweetly, and were recalled to repeat it.

A pleasant event of last week was the concert, or public rehearsal, of the Boulevard Orchestra, which was the twentieth since its organization. The three principal numbers were Brahms' second "Hungarian Dance," Neil Moret's "Arrival of the Gecks" and Tobain's "Naila." George H. Harvey, Jr., son of the former conductor, directed the orchestral numbers and also played a cello solo, Schubert's "Melancolie," for which he was recalled. Mrs. J. H. Ohling, mezzo soprano, was the vocalist, and met with hearty appreciation.

At a recent musicale given for the organ fund of St. Peter's Episcopal Church, Lohr's song cycle, "The Little Sunbonnet," was sung by Madame Mayo-Rhodes, Miss Roeschlaub, Charles Brown and W. D. Russell, David McK. Williams accompanying.

What with a permanent Symphony Orchestra of forty capable musicians, two World's Fair prize winning choirs, the Tuesday Musical Club chorus of ladies voices, and Apollo Club of forty men, as well as Trinity Choir, a large number of soloists of ability and numerous colleges, schools and teachers of music, Denver is making rapid progress along musical lines.

Before Claude Cunningham left for Salt Lake City to fill an engagement with the Symphony Orchestra there he gave a recital at Boulder, Col., the Friday Musical Club, Marvie Jefferson president, having engaged him for their

annual artist recital. The First Presbyterian Church was crowded to hear Mr. Cunningham, who charmed his audience.

The fifth Symphony concert was given last Friday and the final one is to occur April 7. Tchaikowsky's beautiful fifth symphony was the principal number Friday.

Marcella Powell, soprano, of Denver, whose brilliant work as soloist with the Symphony Orchestra was the "hit" of last season, repeated her triumph at the fifth concert, when she was not only most heartily encored but repeatedly recalled. She will probably be heard in opera next season and will be very greatly missed in Denver. Signor Raffaelo Cavallo has arranged an exceedingly fine program for the final concert of the second season, April 7, and Florence J. Taussig, a musician prominently identified with the musical life and interests of Denver, will be the piano soloist.

FRANK T. MCKNIGHT.

A Splendid Plan.

THE Russian Government having given its consent to the erection in Warsaw of a monument to the memory of Frédéric Chopin, it is hoped that the music loving public of America will contribute largely to so worthy a project. Paderewski, during his present tour of this country, is hopeful of raising a considerable fund for this monument. To this end he has devised the plan whereby he expects to get many contributions, and at the same time to give something in return for them. In past years he has never refused a request for an autograph, and during each of his previous tours he has sent out thousands of them. This year he is selling his autograph and turning all the proceeds over to the fund.

It is believed—and experience seems to show that the belief is well founded—that those who wish Paderewski's autograph will willingly pay the trifling sum he is asking for it when they know that by doing so they are contributing something to the memory of the man who did more to popularize the piano than all the other composers combined. Paderewski will give his autograph for \$1, and for \$2 he will add some bars of music. Requests for autographs sent to his management will be forwarded to him immediately.

Corinne Rider Kelsey in Oratorio.

CORINNE RIDER KELSEY was the soprano soloist in the performance of "The Creation," at Derby, Conn., under the direction of Horatio Parker. The other soloists were Ion Jackson and Ericsson Bushnell. The Derby Sentinel referred as follows to Mrs. Kelsey's singing:

Mrs. Kelsey has a rare soprano voice of pure quality and thorough cultivation. It is full and flexible and she sang with such feeling and expression that she won immediate favor. The ease with which she sang the high and sustained passages was wonderful. Not only did the audience receive her enthusiastically, but Dr. Parker gave her public recognition of her acceptable work.

KANSAS CITY.

KANSAS CITY, March 17, 1905.

THE Kansas City Choral Club, Glenn Woods conductor, which has thirty choir singers as its members, gave its second concert in the Casino recently. The program had considerable novelty in it and an attractive arrangement of solos and part songs. Laura Reed, violinist; Dorothy Lyle, soprano, and Mrs. Wright E. Morron were the soloists.

Mollie F. Lucas gave a piano recital at the Athenaeum rooms a week ago. She was assisted by Myrtle Boteler and Ruth Williamson. These pupils took part: Olive McDonald, Grace Moran, Jessie Dunkerley, Edith McDonald, Omeyra Greene, Mildred Rummel, Helen Forney, Dorothy Sexton, Gereiva Dancy, Lewis Hunt, Lola Lucas, Mabel Holloway, Grace Woodington, Hazel Sieverling, Ruth Woodington.

An oratorio by a negro, Marsalles Bledseaux, of London, was given in Kansas City, Kan., last night. Madame Lucas, a soprano, was the principal soloist. Bledseaux is a native of Hayti. He received his education in England and is a British subject. His oratorio is called "The Redemption." It has not been published.

An interesting recital was given by pupils of Mrs. J. F. Livers last Friday evening. The pupils who took part were: Mary Banfield, Lucille Banfield, Margaret McGuire, Blanche Behan, Clara Behan, Helen McGrath, Aileen McGrath, Miss Miller, Hallie Hirschberger, Marguerite O'Connor, Sadie Close, Aileen Livers, Daisy McLevy, Ignatia McDonald, Nellie McLevy, Stanley Wheeler, Walter Johnson, Harry Lewis and Arnold Livers.

The fifth of the series of studio recitals by pupils of Edward Kreiser was given in the studio last Tuesday night. Fern Bailey played Meyer-Helmund's nocturne in G flat and the "Valse Arabesque" of Lack. Mrs. Jess Orear Adams played three numbers by Chaminade—"Pierrette," "Louis Bois" and "Danse Creole," and Mrs. Musa Witzleben the D minor suite by d'Albert and the ballade, op. 24, by Grieg. Dudley Eaton sang several numbers.

"Forgive Me, Claire," is the title of a pretty song composed by Ada Collier Templeton, of this city. Mrs. Templeton has composed about fifty songs.

A musicale was given at the home of Mrs. M. F. Simmons, 216 Garfield avenue, last Tuesday afternoon. The vocalists were Carrie Farwell-Voorhees, Mrs. James R. Noland, Mrs. N. K. Reyr, Celia Traber, Elva Crosby, Gertrude Graham, Pearl Collins, E. K. Chaffee and Frederick L. Wallis, and the pianists were Grace Fryer and Maybell Burrows and Joseph L. Hallman. Bertha Shuette and Adele Meade gave violin solos, and Dr. E. N. Diver gave a cornet solo. A reading by Prof. Preston K. Dillenbeck completed the program.

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BUFFALO.

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BUFFALO, March 17, 1905.



SAYE will give a violin recital April 2 at the new Park Theatre. This new edifice is a model of luxury, comfort and safety, regarded as absolutely fireproof. A half million dollars have been expended on its construction. There are no pillars to obstruct one's view of the stage. The seating capacity is 2,500; the chairs are arranged in tiers. Six luxurious private boxes on either side of the stage; handsome dressing rooms. The house is lighted by 5,000 incandescent lamps. Should a fire occur on the stage it could not reach the house. An asbestos curtain would drop at once into a slot in the stage and sink beneath brick walls, thus making a fireproof barrier. Much expanded metal has been used; a great deal beneath the concrete flooring. The galleries are upheld by iron girders. The staircases are marble with brass balustrades. The theatre is under the management of the Shea Amusement Company, of Buffalo. Mr. Shea is a courteous man who provides the best talent available. The popularity of his Garden Theatre, on Pearl street, proves that this also will be a success. The theatre was filled at the Wednesday matinee by an audience well pleased with the fine production of "Virginius" by the Farnum Stock Company, pretty Miss Haswell as Virginia. The incidental music of an orchestra under the leadership of Henry Marcus was excellent.

"Parsifal" will be presented at the Star Theatre during the last three days of Lent by Savage's Opera Company.

The Lafayette Avenue Presbyterian Church has a fine chorus choir under the direction of George B. Carter, formerly of Olean. He is still director of the Olean Choral Society. On Tuesday he gave a concert in that city, presenting "Gallia" and Barnby's "Rebeckah." One of the soloists was Florice Chase, the solo soprano of the Lafayette Presbyterian Church.

Otto Dupernell will give a violin recital, assisted by his pupil, Marie Davis, pianist, at the Lafayette High School on the morning of March 22. Among the selections to be given by Mr. Dupernell will be the "Devil's Trill," Tartini.

The popularity of Percy G. Lapey is attested by his frequent engagement to sing out of town. Tuesday night his beautiful voice and artistic interpretation of some of the songs made famous by Bispham were much enjoyed. Mr. Lapey is a member of the choir of the Church of Our Father, of which Mary M. Howard is leader and organist.

George Bagnall gave a recital last week at his "piano school." The young performers were the Misses Duschner, Adams, Bare, Vine, Brush, Pomeranz, Sumner, Becker, Wilder, Schwab, and Messrs. Jazow, Riess and

Bauldauf. The composers considered were Mozart, Schumann, MacDowell, Hofmann, Chaminade, Czibulka and Moszkowski. A Spanish dance for two pianos was played by Mr. Bagnall and Laura Barton, and a Mendelssohn number by Ethel Barnhart, her teacher playing the orchestral parts. He also interpreted a tarantelle of Liszt.

The recent death of Carl Adam, a musician of rare attainments, is a distinct loss to Buffalo. While living in Dresden in 1845 he took part as a volunteer at the Royal Opera in the first production of "Tannhäuser." Wagner directed. Fifty years after his participation as a singer Mr. Adam, revisiting Dresden, heard the same opera sung. He was an ardent believer from the first in Wagner's genius. Mr. Adam lived in Buffalo many years. At one time he was president of the Liedertafel Society. He also organized the Buffalo Choral Union, which later on presented Schiller's "Lay of the Bell," the oratorios of "The Creation," "The Messiah" and "Elijah."

Mrs. Harry House Griffin, contralto, has been engaged to sing in the First Congregational Church. Ada Gates has resigned; also Eleanor Holman. Mrs. L. D. Minehan may leave the Delaware Avenue Baptist Church choir.

A growing appreciation of the best music is noticeable this season by the increased attendance at all concerts, and by the character of the music interpreted. We have had the Grenadier Guards, the Pittsburg Orchestra, the Olive Mead Quartet, d'Albert, Hofmann, Paderewski, Ysaye, Kreisler, Campanari, the Carbone sisters, Janet Spencer, the Orpheus, Saengerbund and Guido Chorus concerts; the Sicard-Brazzi lecture-recitals, Mrs. Choate's "Cycle of the Ring" interpretations, the oratorio of "The Messiah," by the choir of the Delaware Baptist Church; besides selections from "Elijah," "Abraham," the "Prodigal Son," sung in different churches, Madame Schumann-Heink in "Love's Lottery" last week. Ysaye will give another violin recital here in April. It is rumored that "Parsifal" is to be presented here next month by the English Savage Opera Company.

The intelligent attitude of the listeners, their growing reverence for and comprehension of classical music is a hopeful sign.

Since the Pan-American Exposition wealth has flowed into the city, which is growing very rapidly. The spirit of commercialism should not dominate our citizens. Let us seek to emulate Pittsburg. So great is its love for music as a beneficent, educational element of rest that tired workmen with their dinner pails in their hands may be seen waiting in line with wealthy men to purchase their tickets for some musical attraction worthy of the name.

VIRGINIA KEENE.

Miss Akers' Song Recital.

SALLY FROTHINGHAM AKERS, soprano, gives a recital at Mendelssohn Hall Tuesday afternoon, April 11, with Isadore Luckstone at the piano.

THE WEEK IN NEW YORK.

Wednesday evening, March 15—Augusta Zuckerman's (piano) recital, Mendelssohn Hall.

Wednesday evening, March 15—German Women's Aid Society concert, Anton Hekking, Hans Schroeder and Rosalba Beecher, soloists, Madison Square Garden Concert Hall.

Thursday afternoon, March 16—Dr. Howard Duffield, lecture on "Hymnology," Guilman Organ School.

Thursday evening, March 16—Boston Symphony Orchestra concert, Fritz Kreisler soloist, Carnegie Hall.

Friday evening, March 17—People's Symphony concert, Olive Mead soloist, Carnegie Hall.

Friday evening, March 17—Lesley Weston, composition recital, American Institute of Applied Music.

Friday evening, March 17—Goodrich lecture-recital, "National Music," Elizabeth Russell, assisting violinist, 80 St. Nicholas avenue.

Friday evening, March 17—Boston Symphony Orchestra concert, Madame Galski soloist, Baptist Temple, Brooklyn.

Saturday afternoon, March 18—Boston Symphony Orchestra matinee, Ernest Schelling soloist, Carnegie Hall.

Saturday evening, March 18—Birdice Blye piano recital, National Arts Club.

Saturday evening, March 18—Ernst Bauer violin pupils' concert, Knabe Hall.

Monday afternoon, March 21—Mary Gregory Murray lecture-recital, "Interpretation," Association Hall, Brooklyn.

Monday evening, March 20—People's Choral Union in "Elijah," with Madame Blauvelt, Janet Spencer, Glenn Hall and Herbert Witherspoon soloists.

Tuesday afternoon, March 21—Francis Rogers, song recital, Gerrit Smith studio.

Tuesday evening, March 21—Philippe Coudert, song recital, Mendelssohn Hall.

Tuesday evening, March 21—Kneisel Quartet concert, Ernest Schelling assisting pianist, Mendelssohn Hall.

Tuesday evening, March 21—Concert in aid of the Dante Alighieri Society, Carnegie Lyceum.

Snow Sang for Charity.

THE musicale arranged by Mrs. Alexander McIntosh for the benefit of the Post Graduate Hospital, March 7, at the Waldorf-Astoria, was an interesting one, and a substantial sum was obtained. Charles Edwin Snow, baritone, was secured at the last moment to take the pianist's place and deserves praise. His fine baritone voice was much admired.

Karr-Johnstone Joint Recital.

MRS. CATER-KARR, soprano, and Martina Johnstone, violinist, announce a joint recital at Mendelssohn Hall, Saturday afternoon, April 8.

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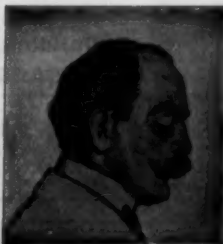
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AN AMERICAN PIANIST.

ALBERT VON DOENHOFF, who made his public debut at Mendelssohn Hall a fortnight ago, has a line of musical ancestors to thank for his gifts. His mother, Helen von Doenhoff, was formerly one of the best contraltos on the operatic stage, and today is recognized as one of the most successful vocal instructors in the country. The son, Albert, was born in Louisville, Ky., and as his entire education was received in the United States he must be proclaimed an American pianist. What is more, the Von Doenhoffs are proud of this distinction.

Albert von Doenhoff entered the College of Music in Cincinnati as a small boy, and his first teacher was a pupil of Albino S. Gorno. After a good foundation in that excellent school of music, young Von Doenhoff came to New York in 1891 to become a pupil of Alexander Lambert. For five years Von Doenhoff studied with Lambert, making fine progress. Then followed two years of study with Xaver Scharwenka. In 1899 Joseffy was engaged as Von Doenhoff's instructor, and after six years with that master the young man resolved, with that master's sanction, to give his first public recital.

Joseffy pupils have a deep reverence for the master. Every word of advice from him is regarded as precious musical gospel to be obeyed to the letter. Thus when Von Doenhoff planned his recital he put on his program the works chosen and arranged by Joseffy. Joseffy programs are never of the conventional order, and his pupils' programs are also notable for departures from the beaten tracks. It may be Beethoven, Chopin, Schumann and Liszt, as was the case with Von Doenhoff's list, but the classification shows the varying styles of each composer.

As an illustration, Mr. von Doenhoff's program is reproduced:

Sonata, op. 3.....Beethoven
 Impromptu, F sharp major, op. 36.....Chopin
 Etude, A minor, op. 25, No. 11.....Chopin
 Prelude, D minor, No. 24.....Chopin
 Nocturne, G major, op. 27, No. 3.....Chopin
 Carnaval, op. 9.....Schumann
 Gnomes (Dance of the Gnomes).....Liszt
 Consolation, D flat major.....Liszt
 Rakoczy Marche (Rhapsody No. 13).....Liszt

During the early part of the evening Mr. von Doenhoff

suffered from stage fright, a condition natural for all sensitive natures. But when he reached the Schumann "Carnaval" he had his nerves under control and played throughout with the mastery that encompasses all—technic, tone quality, poise and interpretation. The audience, a discriminating and distinguished one, rose at the performer and applauded without stint. The recognition of his talents were emphatic, prominent musicians leading in the ovation.

During the six years of his studies under Joseffy, Mr. von Doenhoff taught at the National Conservatory of Music. He will continue giving lessons there, likewise pursuing his advanced studies with Joseffy. Now a permanent resident in New York, Mr. von Doenhoff proposes to give a yearly recital, and this disposes of the rumors that he is going abroad. The young artist says there is no need of going to Europe while there is a Joseffy to advise and guide him in molding a career.

Sousa and the Pirates.

(From the London Chronicle.)

"I HAVE before me a pirated edition of my latest composition, which was printed and hawked about the streets of London within a few days of the authorized publication of this march, at a price at which my publishers could not afford to print it." This is the gist of a complaint sent to this office by our welcome guest, John Philip Sousa. To make the matter worse, he adds that this has been the case with all his compositions in Great Britain for several years past, notwithstanding the existence of the International Copyright Convention, which has proved quite efficient for protective purposes in every other country. It is impossible to withhold sympathy from Mr. Sousa under the circumstances. But Parliament is sitting, and there is at least one honorable member who might take note of his particularly hard case.

Hymn Writer's Birthday.

SUNDAY, March 26, is to be Fanny Crosby Day in scores of churches of all denominations. The famous composer of hymns will be eighty-five years old on Friday, March 24. She has composed, in all, some 8,000 hymns, among them "Rescue the Perishing," "Safe in the Arms of Jesus," "Blessed Assurance," and "Saved by Grace."

GERMAN WOMEN'S CHARITY CONCERT.

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 Orchestra.
 Gemach, du stolzes Mädel.....Feist
 Abgelohnt.....Fielitz
 Es liegt ein Traum.....Fielitz
 Hans Schroeder.
 Sonntag.....Birnbeck
 Liebeskündigung.....Kremer
 New York Arion.
 Kel Nidrei.....Bruch
 Anton Hekking.
 Ocean, du Ungeheuer (Oberon).....Weber
 Rosalba Beecher.
 Zug der Frauen aus Lohengrin.....Wagner
 Intermezzo.....Offenbach
 Nachtgruss, tenor solo.....Kremer
 August Granitz.
 Die Hahnenfeder nickt vom Hut.....Wagner
 New York Arion.
 Air.....Bach
 Melodie.....Massenet
 Polonaise.....Jeroi
 Anton Hekking.
 Marsch aus Die Königin von Saba.....Gounod
 Orchestra.

WITH artists like Anton Hekking and Hans Schroeder and conductors like Richard Arnold for the orchestra and Julius Lorenz for the Arion, the concert for the benefit of the German Women's Society in Aid of Widows, Orphans and the Sick was sure to attract a large audience. Unlike most concerts for charity, not a change was made in the advance program. There was much applause for Mr. Hekking's skillful and noble cello playing, and an equal share of appreciation for the beautiful and finished singing of the baritone, Hans Schroeder. Miss Beecher, who sang the aria from Weber's "Oberon," has an agreeable, cultured voice. Mr. Arnold wielded his baton in a thoroughly authoritative style. Mr. Lorenz was successful as usual with his well trained singers. A word of praise is due the club tenor, August Granitz, for his sympathetic solo in Kremer's "Nachtgruss." Piano accompaniment for Mr. Hekking and Mr. Schroeder were played with sympathy and insight by Sigmund Herzog, and Carl Schaefer was the pianist for the club.

The boxes were occupied by the élite Germans of New York and vicinity.



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BALTIMORE.

BALTIMORE, Md., March 15, 1905.

THE name of Miles Farrow is a household word in a large circle at Baltimore. His excellent choir work in St. Paul's and Christ Church, two of the most important churches in the city, is laudable. His devotion, training, ability, courtesy and charm of manner do still more, and there are still other good qualities.

The work in St. Paul's is made conspicuous by the presence there of several remarkable boy sopranos, whose finished work, sacred and secular, would be a lesson to many a prima donna. Masters Veazie, Everton and Thorp are three of these. Others are Masters Holliday, Shadrick, Hughson, Craven, Fort, Melvin, Bicks, Hopper and Martenet. Counter tenors Anderson and Wilson are widely known, almost celebrated, also, and deservedly so. Of the tenors are Messrs. G. Hodges, Beard, Scheuerman and Childs, and the basses are Messrs. Nichols, Dietrich, Austin, Brown, R. Hodges, Leeke and Lichleder. Mr. Farrow, who is Mus. Bac. in music, is tireless in choir work, which is now the chief burden of his musical activity. A regular school is conducted upon organized principles, containing libraries, dormitories, study rooms and the best of supervision. Many attribute the number of excellent soprano voices in the choir to the training of Mr. Farrow. The choir at Christ Church, a mixed one, gives, in turn with St. Paul's, services of high class church literature in music.

Clifton Davis is an active worker in Baltimore musical life, chiefly in studio work, well represented by singers throughout the city. Howard Robinson is tenor soloist at Christ Church, and is a young singer of worth. Edith Clark, contralto at the same place, is an earnest worker with a valuable voice. T. Boyd Spiller is one of the known baritones of Baltimore and soloist at Northminster Presbyterian Church. He was recently heard to advantage at an organ recital given by Belle Cole Sheffois at St. Mary's Church. Edith Stowe, a contralto, is also a member of the Northminster choir. At the Cathedral Bettie Herzberg has been contralto for some seven years, having a voice of color and dramatic intensity. And there are others.

Opera is a strong feature of Mr. Davis' studio work. Evenings are devoted to operatic rehearsals. "Trovatore" and "Carmen" were recently given before audiences. He also conducts a newly formed glee club of about forty voices at the Y. M. C. A., for which the future is promising. "Enoch Arden," with music by Richard Strauss, given in Washington by Sydney Lloyd Wrightson with the composer, was given a few weeks ago at the Davis studio by Edward Brigham, of New York.

Lucien d'Odenhal, a thoroughbred French artist, born in Paris, and trained in the very best French school with and by the best masters of the French capital, is a valuable and recognized leader, one of the pioneer leaders of good music in Baltimore. He pushes steadily onward, prosperous and active. His name is spoken everywhere and always in terms of praise. His pupils number up into the hundreds and are themselves to be found as leaders in valuable ranks. Notre Dame, the Visitation, St. Timothy, and Mount de Sales are big schools where M. d'Odenhal teaches. His private class is enormous. His work is incessant, and with the power of the real Latin he throws himself heart and soul into the advancement of each individual student as if that were the only task of his life.

It means a great thing to be a recognized French artist,

with all that the word implies. And it means a great deal for a city to have one of them of the value of M. d'Odenhal in her midst. Nothing is more badly needed in the States than the style, school, accent, and proper presentation generally of French song and aria. People, not only from Baltimore, but Washington and other surrounding cities, should certainly take advantage of the great privilege of instruction in this line with M. d'Odenhal. And this is but one of his specialties. Temperament and its use, dramatic and operatic style and voice production are to be directed here.

Roberta Granville is a gifted pupil of this professor who is now engaged in opera in New York. She is a pronounced blonde, very young, a Baltimore girl, of exquisite high soprano voice resembling that of Nilsson, and is of high promise musically. Another having a voice more like Madame Eames, and but nineteen, has a lovely personality and abundant temperament. M. d'Odenhal is friend of big musicians and managers in both continents. His knowledge is unusual. He names M. Giraudet, now in Boston, as one of his friends.

A school that should be kept constantly before the public by all thinking people is the piano school at 118 North avenue, Baltimore, of which Susan Bray Dungan is director, and where the clavier is made a means to an end, not an end in itself. Miss Dungan and all the people associated with her (the school is an incorporated institution) are firm believers in fundamentals in musical education, in beginning at the beginning and proceeding logically. They all realize that finished mechanism is no more a bar to high interpretive possibility than the finished preparation of edged tools is a bar to the perfection of work to be done by them. Any who imagine that because the Virgil clavier training is made an aid to this finish the result must be mechanical should go to the school and hear some of the results produced there. They should hear some of the short, bright, intelligent talks upon this subject given in the halls of the school. They should attend some of the charming studies of up to date literature, notably the literature presented at the Lyric, by visiting orchestras and artists of highest rank. They should talk with some of the pupils who have become imbued with the spirit of the place, and who are even now able to show to their impatient parents that the only way to do anything successfully is to do it right. Miss Dungan is slowly but patiently coaxing parents to come to these evening "flower gardens" of music, and to enter into the spirit of the work helpfully. Many intelligent parents and other visitors are coming to endorse the whole plan of work and to lend influence, cheer and aid to the admirable institution. If there is anything that THE MUSICAL COURIER can do in accentuating the necessity for just such schools as that under Miss Dungan's direction, and in spreading news of its work among other parents and friends, it is not only willing but anxious to do so.

Study was made this week of the "Manfred" sonata, by Tchaikowsky, played by the Boston Symphony at the Lyric. It was a most profitable and extremely interesting evening. Monthly recitals are given. The location of the school in the very centre of Baltimore upon a clear, wide street like a park, with sunshine flooding the house, and with spirits like those of Miss Dungan and her associates in the place, is an ideal music nursery.

The Volkman concerto in A minor for violoncello and orchestra, with Rudolf Krasselt as soloist, and the "Leonore" overture, No. 3 (played frequently in Washington by Reginald de Koven and the Washington Symphony) were other numbers upon the Symphony program.

Hugh Jenkins, an influential Baltimore citizen who interests himself sufficiently in the oratorio society there to be its hard working secretary, lacks two big things in that connection—a hall in which to give the performance and an orchestra. The spirit toward the work is excellent; people attend, the workers are earnest, the chorus is good, the director first class. With such sterling qualities settled, certainly Baltimore should not be behind other cities and much smaller ones in the Union, in helping the work along where most needed. Oratorio has been given there for two decades. It is a shame that this day two such complaints should be heard in discouraged accents. "Elijah" has already been given this season. Haydn's "Seasons" is to be produced in April. Mr. Jenkins is devoted to music, a charming and cultured gentleman, and spares no effort to make the Oratorio a success.

Among influential Baltimore men who have helped and are constantly helping the cause of music in the Madison Temple Choir, under the direction of Dr. Merrill Hopkinson, are Samuel Frank, president of the board of trustees, a most generous and powerful promoter of the admirable music there and one to whom all musicians owe much. Henry Burgander, vice president; Solomon Preiss, Joseph Miller, treasurer; Messrs. Gutman, Strauss, Loewenstein, Rosenberg, are all men of broad, liberal culture, men of knowledge and heart, devoted to music and willing to aid its progress in the way lying nearest, their choir. The music of a synagogue worship is a costly thing. In addition to the other expenses, there is the peculiar character of the music calling for constant copying of manuscripts, the binding and furnishing of "sets" of books for use, meaning some \$150 a member. The readiness of men who can to provide those material wants in their organ loft should be appreciated.

Many other interesting musical people of Baltimore will be mentioned next week, space forbidding this. There is much music and much musical interest there.

Current and back numbers of THE MUSICAL COURIER may be had or ordered at Gilbert Smith's music house, 210 North Charles street, at the Rennett and St. James Hotels, and at the news-stands near the Northampton, North avenue. The way to get such copies before the edition is sold out is to order them then and there at these places, instead of writing to Washington to say that they are not there. Managers of these places can procure any numbers desired through the news company of Baltimore, 318 West German street. So ask them to do so.

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[BALTIMORE CORRESPONDENCE.]

THE name of Dr. Merrill Hopkinson is known, not only to Baltimore and Washington but to the entire United States, as one of its most popular and drawing baritone singers. A book of press notices covers the entire ground of Statehood, and also of expressions in regard to vocal work done in the various cities, North, East, South and West. Any member of the audience at the tenth organ recital of the Peabody Institute last week could have discovered some of the reasons for this popularity. The popularity was certainly evident to those unable to fathom causes. Four recalls and encores insisted upon broke the traditions of that conservative institution which numbers "no encores" among its laws. There is certainly "something" about Dr. Hopkinson's

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As leading soprano soloist with Mr. DAMROSCH on the here mentioned tour as "Kundry" in 39 "Parsifal" Concerts the following papers say of Madame Harmon:

Pittsburg Dispatch—"Held audience spellbound."
Toronto Globe—"Interpreted with great dramatic fervor."
St. Louis Westliche Post—"Created a profound sensation."
Milwaukee Sentinel—"Won individual distinction."

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singing which "draws." In Brown Memorial Church, where the doctor is director, his engagement was renewed this week for the sixteenth year. In all that time, he has sung two solos a Sunday without exception save during summer-vacations. In the Madison Temple Choir which he directs also, his singing is a feature of the work done. In clubs, at social gatherings, festival service, sad or gay, the gifts of the genial baritone, who is good looking and delightful of manner as he is gifted musically, are in requisition.

This week he was brought to Washington to sing at one of the big colleges here, and to have a reception and be initiated as member of the club. He is to sing Elijah on May 4 in Toronto, Canada, in connection with the Choral Society there, under the direction of Mr. Torrington. In Fond du Lac he will sing at the May festival with the Choral Society at the Cathedral School. And he will be singing and directing all the time in between. "Why do the Heathen Rage" was the selection which caused such a demonstration at the Peabody. It was superbly given. The organist was H. R. Thatcher. The doctor sang also "Repentance," by Van de Water. At the home of Dr. and Mrs. Robert P. Kerr this singer recently gave selections from Sinding, Hollaender, Nevin, Schubert, Woodforde-Finden, Tours, Cowen and Pierné.

Appreciation for Falk.

THAT sterling accompanist and coach William J. Falk is busy. Among his public appearances during the past month may be mentioned two song recitals for Mr. Gogorza, a song recital for Mrs. Charles Lewis, a musicale at the home of Mrs. Stuyvesant Fish, one at the home of Mrs. Hanan, a concert in Brooklyn in aid of the Long Island Hospital and three concerts in the series at the Young Men's Hebrew Association. Following are a few appreciations of Mr. Falk's work as a teacher of interpretation:

As I was entirely guided by you in this part (Telramund) I have only you to thank for my success. * * * I wish to reiterate my most sincere thanks for your splendid accompaniment at my recital.—Emilio de Gogorza.

Knowing your thorough ability in coaching new parts, I place myself entirely in your hands.—Camille Seygard.

The performance ("Faust") was fine. The papers all spoke of my interpretation of the part. My thanks are due you for this. I have spoken to ——— about you and feel sure that he will study with you also. By the way, you gave me fine support at the concert the other day.—John Young.

I wish to thank you again for your splendid support at the piano the other night. Knowing that you are at the piano puts me at my ease.—Alice Merritt Cochran.

Sang Hallette Gliberte Songs.

CLAIRE EVANS sang Gilbert's "There, Little Girl, Don't Cry," "Night" and the dashing "Spanish Serenade" for her first number at Mrs. Benjamin Wood's delightful musicale last Monday evening, her second number being a dainty song cycle, "Overheard in a Garden," the poems by Oliver Herford, to which Mr. Gilbert has given most exquisite musical settings. Miss Evans sang them in a charming and artistic manner, with the composer at the piano.

SAENGER PUPILS IN CONCERT AND ORATORIO.

HENRI GUEST SCOTT, descended from an old Huguenot family, is a traveler, a scholar, an athlete, and last, but by no means least, a singer. His voice is a genuine basso of exceptional compass, ranging from high F sharp to low D, deep and resonant, and of a beautiful quality. He sings the prologue from "Pagliacci," and "In Diesen Heiligen Hallen," from "The Magic Flute," equally well, which gives some idea of his



HENRI G. SCOTT.

versatility and of the unusual range of his voice. Scott has always sung, but only recently professionally. As a church choir singer he held four positions in eighteen months, rising from an obscure church to the most prominent in Philadelphia, old St. Stephen's, whose famous blind, organist, David Wood, an authority of Bach music and teacher of Professor Wolle, of Bethlehem fame, pronounced Mr. Scott "the finest oratorio basso he had ever heard." Mr. Scott now holds the solo position in the Central Congregational Church, Brooklyn, which he secured in the spring of 1902 in competition with some of New York's foremost singers. He is especially well adapted to oratorio work, and has been very successful in that field. He is also popular on the concert stage, but he already has his mind turned toward grand opera. He has studied

with Oscar Saenger for several years. We append a few of his notices:

Henri G. Scott, the basso, was very good. He sang his recitative work with adequate repose, and was specially good in "Gladly Would I Be Enduring." More might be said of Mr. Scott to the effect that he greatly strengthened the whole performance.—Bethlehem Leader.

Henri G. Scott interpreted the music allotted to Peter, Judas and others in a satisfactory manner.—Philadelphia Ledger.

Mr. Scott sang his arias conscientiously, and knew his music well.—New York Tribune.

Basso Scott received a double share of applause for his "Why Do the Nations Rage?"—Philadelphia Inquirer.

It is invidious to make comparisons when all were so good, but Mr. Scott was especially fine in several of his parts, notably the air "Why Do the Nations Rage?"—Philadelphia Telegraph.

The ominous prophecy of famine Mr. Scott (Elijah) rendered in an impressive manner. He has a powerful voice and gave a spirited impersonation of the Prophet. * * * The anticlimax, the Prophet's plaintive aria, "It Is Enough," Mr. Scott sang with much pathos.—Englewood, N. J., Press.

Henri Scott made an imposing and majestic Elijah, and his commanding presence and sonorous, deep voice dominated the whole. The climax in part first is his bass air "Is Not His Word Like Fire?" which was splendidly sung, but his best solo was "It Is Enough." Specially noticeable was the recitative and air "Elijah and the Widow."—Englewood Times.

Henri G. Scott is one of the best singers who has appeared here. His range, enunciation and even quality of tone can scarcely be surpassed.—Parkersburg, Va., Sentinel.

Mr. Scott was the entirely capable and satisfying bass in the "Dream of Gerontius."—Philadelphia Inquirer.

Mr. Scott is an entirely capable artist with a voice of rich sonority and an excellent power of interpretation. His breath control and artistic phrasing are worthy of special mention.—Parkersburg, W. V., State Journal.

Mr. Scott, basso, introduced himself in Mephistopheles' serenade, from Gounod's "Faust," in which he exhibited his vocal abilities. His voice is extensive in range and of pleasing quality. He was very satisfying in the solos in Schumann's "Faust" and in Max Bruch's "Frithjof at His Father's Tomb."—Newark Evening News.

The basso, Henri G. Scott, gained decided favor. His voice carried distinctly to all parts of the building.—The Asbury Park Press.

Mr. Scott delivered his numbers with deep impressiveness and gave an especially successful interpretation of the famous air, "Rolling in Foaming Billows."—Philadelphia Inquirer.

The well known basso, Henri G. Scott, sang Sarastro's aria, "Within This Sacred Dwelling," from Mozart's "Magic Flute," and his most admirable rendition of the mighty aria charmed his hearers. * * * The audience listened with rapt attention when Scott sang the "Two Grenadiers" in his delightfully convincing manner. Mr. Scott's sonorous, powerful voice is especially adapted to this splendid ballad of Schumann's so full of military spirit.—Philadelphia Journal.

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HÔTEL DES CHÂTEAUX,
184 BOULEVARD HAUSMANN, PARIS,
March 4, 1905.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

THE music of the late César Franck still occupies much attention from the Paris public, two of that composer's larger works being performed last Sunday.

At the concert of the Conservatoire, under the direction of Georges Marty, "Les Béatitudes" of Franck, for solo voices, choruses and orchestra, held central position in the program, Haydn's symphony in B flat opening the concert and Mozart's overture to "The Magic Flute" serving as closing number.

The other César Franck selection, the "Redemption," a symphonic poem in ten parts, for solo voice, reciter, choruses and orchestra, was heard for the seventh time at the Colonne concerts, the complete program being as follows: Overture to the "Carnaval Romain," Berlioz; first performance of the second piano concerto by Ch. M. Widor, which Isidore Philipp, professor at the Conservatoire, executed in a very clean and clear manner; "Claire de Lune," second audition, G. Fauré; "Le timbre d'argent" ("Le bonheur est chose légère"), Saint-Saëns, most agreeably sung by Jeanne Leclerc, and the violin part played by the concertmaster, Firmin Touche; "Redemption," César Franck, with Mme. Anguez de Montalant singing the part of the Archangel and Renée du Minil (of the Comédie-Française) as the reciter. The orchestra and chorus numbered 250 executants.

At the Lamoureux concert Chevillard opened the program with Weber's overture to "Freischütz"; then was heard a symphony, entitled "Antar," by Rimsky-Korsakow, followed by "Le Compagnon Errant," songs for voice and orchestra, first audition, of Gustave Mahler; "Ma mignonne se Marie"; "Suis descendu au jardin"; "Dex jolis yeux bleus," interpreted by Madame Faliero-Dalcroze; "Mazepa," symphonic poem, Liszt; two vocal selections by Madame Dalcroze, aria, M. A. Rossi; air from the "Défi de Phœbus et de Pan," Bach; "Fête populaire," extract from an orchestral suite by F. Le Borne, and played for the first time at these concerts.

Last week's concert of the Quatuor Parent (MM. Parent, Loiseau, Vieux and Fournier) at the Salle Aeolian

had the assistance of Mme. Fournier de Nocé, vocal, and Mlle. Marthe Dron, piano, in a most interesting program of more or less new music, including a trio for piano, violin and cello (new), by Albert Roussel; "Chanson Triste" and "Invitation au Voyage," by Henri Duparc; sonata for violin and piano (new), by Paul de Wailly; "Phydilé," H. Duparc; ending with a request performance of a (new) quartet for strings by Maurice Ravel.

Harold Bauer, at the Salle Erard last evening, gave his second and last piano recital. Both these recitals, like his earlier concert with orchestra, were most successful from every point of view. Full houses, enthusiastic audiences, excellent pianism and musicianly interpretations, bravos, numerous recalls and encores—such in brief is the only record I have to make of Harold Bauer's splendid and widely known qualities as one of the world's great pianists.

The Joachim Quartet will give all the Beethoven string quartets at the Philharmonic concerts on the evenings of March 13, 14, 15, 16 and 18.

A "Beethoven Festival" is announced by the Société Musicale, to take place at the Nouveau Théâtre in the month of May next, under the direction of Felix Weingartner. The orchestra will be that of the Colonne concerts, and the programs, as at present planned, are:

First day, May 5 (evening)—First Symphony, C major; Second Symphony in D, Third Symphony ("Eroica").
Second day, May 7 (matinee)—Fourth Symphony, B flat; Concerto for violin and orchestra; Fifth Symphony, C minor.
Third day, May 10 (evening)—Sixth Symphony ("Pastoral"); Concerto in G for piano and orchestra; Seventh Symphony in A.
Fourth day, May 12 (evening)—Eighth Symphony, F major; Ninth Symphony, with choruses and solo voices.

At the Students' Atelier Reunion of February 19 the program included selections from Massenet, Godard, Bach, Handel, Schubert, Popper, Hollman, Saint-Saëns, C. Franck, with M. Ollivier, cello, and Minnie Tracey, soprano, as the interpreting artists. Miss Tracey pleased so well that she was obliged, in response to prolonged applause, to add an extra number.

The Rev. Mr. Beach's address was "Man the Measure of All Things."

The reunion of February 26 offered a program containing Chopin, Allitsen, Marston, Gluck, Brahms, Mendelssohn, Fulweiler, Buck. Charles Clark, with his fine bari-

tone voice and excellent singing, delighted his hearers as usual. Jessie Fulweiler, the pianist, made a favorable impression with her performance of the Chopin scherzo in B minor, a Gluck gavotte, and Brahms intermezzo, and an etude de concert of her own. Pasteur Charles Wagner, who was the speaker on this occasion, addressed the audience, or congregation of students, on "Make Haste and Come Down."

Gustin Wright, the American organist of Passy Church, Paris, who has been playing the organ recently before Her Majesty the Queen of Roumania at Bucharest, then at Budapest, Hungary; later with the Philharmonic Society of Warsaw, Poland, and who is at present concertizing in Russia, has been decorated by the Queen of Roumania and made a Chevalier de la Couronne de Roumanie.

Archibald Willis, a pupil of Frank King Clark, has just been engaged as solo basso at the Avenue de l'Alma Episcopal Church.

At a recent "five o'clock" of the Paris Figaro, when Eva Gauthier, a young and fair Canadian, was heard in some songs, the Figaro remarked that "Eva Gauthier, a young Canadian singer with a 'jolie voix chaude,' in the melodies of Schumann, Massenet and Tchaikowsky had occasion to demonstrate her very lively success, which promised a brilliant career."

Marie Olénine (D'Alheim), a Russian soprano, gave a most interesting song recital at the Salle Pleyel. Her program, which was comprehensive and, like that of her recital earlier in the season containing twenty-six numbers, opened with four provincial or folk songs selected from the collections of Rimsky-Korsakoff, Balakireff, Fedosova and A. Olénine; then followed eight little popular songs by Moussorgski (1839-1881), of which "Dans la Forêt" and "Le Hopak" pleased so well that they were redemanded.

The second part introduced Schumann's charming cycle, "L'Amour d'une Femme" (poems of Chamisso), of which the "Dites, Sœurs!" and Viens, c'est ta place, Viens sur mon cœur" had to be repeated to satisfy the audience. Then followed a curious selection for a woman's voice, namely, six warrior songs—"Krieger's Ahnung," Schubert; "Die feindliche Brüder," Schumann; "Die beiden Grenadiere," Schumann; "Le Soldat," Schumann; "Après la bataille" (1874), Moussorgski; "La Guerre" (1877), Moussorgski. Great songs these, all of them—but hardly for a lady's soprano voice!

Emma Nevada, entirely recovered from her recent illness, will now proceed to Holland for an extended tour of that country. Prior to her departure Madame Nevada gave a reception at her home on Sunday last, when a fine program of music was enjoyed.

Among those present were: M. and Mme. Antoine Val-samachi, Edgardo Dall' Orso (private secretary to Carmen Sylva, Queen of Roumania), Jeanne Thomassin (well known actress of the Théâtre du Vaudeville), Vicomtesse de Condeiza, Vicomte et Baron de Fontenailles, Dr. and Mrs. Yuonger, M. and Mme. Caramanos, Mlle. Tol-midi, Mme. de Zaharoff, Miss Crawford, Captain Condoyannis, M. de Toeplitz, Floria di Tervale, Mlle. Vasquez, Mrs. Raines, Lady Zervondaky, Marcel Béronneaut (well known French painter), M. Pradère-Niquet, Miss and Mr. McGrath, M. et Mme. de Rousseau, Miss Ranney, Mrs. and Misses Martin, Mme. Valade, Mme. Benda, Mlle. Van Dyk, Miss Lurton, Mrs. Earle, Mr. Cogswell, &c.

Mlles. E. Gaida, piano, and J. Klumpke, violin, with the assistance of M. Fernet (Opéra Comique) and Mr. Lanchy (Concert Lamoureux), gave a concert at the Salle Pleyel. The concert givers opened with a Beethoven sonata (in F

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major), their second number was a César Franck sonata, and the third and last ensemble selection was the D minor trio of Mendelssohn, in which they were joined by M. Lanchy. The young ladies demonstrated their ability to play their respective instruments well and harmoniously together. As they offered no solo numbers, their work in that class cannot be judged, but would be expected to be good. M. Fernet's selections were an air from "Hérodiade" and Lohengrin's Farewell Song.

At the concert of Ysabel Schmidt-Barnard (Salle des Agriculteurs) the concert giver, a fair pianist, had the assistance of that splendid cellist, Pablo Casals. Together they were heard in a Beethoven sonata, D major, op. 102, No. 2, which the program announced as a "first audition"; another ensemble number was a sonata, op. 40, by Boellmann. Between these two sonatas Mme. Schmidt-Barnard performed two three part groups of soli by Schumann and Chopin respectively.

The attractive musical program of Mrs. J. J. Hoff's matinée musicale, given in her elegant salons in the Avenue du Bois de Boulogne, had as interpreters Mme. R. Scotten-Day, Oscar Seagle, Firmin Touche and the ever sympathetic accompagnateur Richard Hageman.

At the last séance of La Trompette the participating artists were Minnie Tracey, Wanda Landowska, M. Disraeli and the Quatuor MM. Hayot, André, Denayer and Salmon. Miss Tracey this past week has been the centre of interest in a concert given at Nice. Her former successes there at the Grand Opera and at concerts are well remembered. In her latest program of many songs Miss Tracey was accompanied upon the harp by Mlle. Zielinska.

The death is announced of Mme. Faure, wife of the celebrated baritone, at the age of seventy-seven. Mme. Faure sang at the Opéra Comique under the name of Caroline Lefebvre and had much success. DELMA-HEIDE.

Big Sale for "Parsifal."

(From the Kansas City Journal.)

THE sale of seats for Henry W. Savage's "Parsifal" in English, which is to open an engagement of three nights and a matinee at the Willis Wood Theatre next Thursday, began yesterday morning. Long before the doors of the theatre were thrown open a crowd of ticket purchasers had lined up along Baltimore avenue. When the doors were open a rope was stretched from the box office to the south side of the theatre, and the ticket purchasers were lined up in single file across the lobby and extending down into the tunnel, which leads to the Baltimore Hotel. The "rush" sale lasted three hours. At 2 o'clock yesterday afternoon another big crowd lined up to the box office, and there was a third onslaught at 5 o'clock.

O. D. Woodward, manager of the Willis Wood Theatre, stated that yesterday's sales would aggregate more than \$6,000. There was a greater demand for the \$3 and \$2.50 seats than had been anticipated by the management, and this swelled the day's receipts. Over 2,000 tickets were sold, and this does not include the mail orders, which are being attended to by a separate force.

BROOKLYN.

BROOKLYN, March 18, 1905.

HERE were more and more evidences of great material prosperity at the closing concert of the season by the Boston Symphony Orchestra at the Baptist Temple last night. The poor and the thrifty who did not arrive in carriages or automobiles had some narrow escapes in dodging horses and wheels. No policemen were in sight to assist the army of women without escorts. Vehicles blocked the way for an entire square on both the Third avenue and Schermerhorn street sides of the Temple. Those who came on foot were obliged to walk many steps out of their way before reaching the doors. But it was a splendid concert. Gadski was the soloist, and the program was one of the finest presented in Brooklyn in some time:

Symphony in C major, No. 7.....Schubert
Recitative, How Susanna Delays! and aria, Flown Forever,
from the Marriage of Figaro.....Mozart
Overture, Leonore, No. 3.....Beethoven
Tristan and Isolde, Introduction and Love Death.....Wagner

Because the librarian or someone else failed in arranging the scores the order of the program had to be changed. The "Leonore" overture was played after the symphony, and then Madame Gadski appeared. The great singer was in superb voice. In the "Dove Sono" aria from "The Marriage of Figaro" her legato was as smooth as velvet. In Isolde's "Liebestod" Gadski's singing reached a power and beauty that thrilled her hearers. Here at last is a prima donna who is neither fat nor forty, and yet despite her youth has the dramatic voice and gifts to create an Isolde who comes up to Wagner's ideal. Mr. Gericke and members of the orchestra joined with the audience in an ovation to the prima donna.

It is like repeating an old story to describe the playing of the Boston Orchestra. If people desire mechanical perfection they hear it at these concerts. But there are still some rebellious souls who long for something more.

The following works were performed at the five concerts in Brooklyn during this season:

Symphony No. 4, in B flat major.....Beethoven
Concerto in D major, for violin.....Beethoven
Overture, Leonore, No. 3.....Beethoven

Mr. Yaay.

Overture, King Lear.....Berlioz
Symphony No. 3, in F major.....Brahms
Penelope's Recitative and Prayer from Odysseus.....Bruch

Muriel Foster.

Concerto No. 2, in F minor.....Chopin

Vladimir de Pachmann.

Overture to the Opera the Barber of Bagdad.....Cornelius
Piano Concerto in E major (in one movement) (first time..D'Albert
Eugen d'Albert.

Suite in D major.....Dvorak
Sea Pictures, Three Songs from a Cycle of Five for Con-
tralto and Orchestra.....Elgar

Muriel Foster.

Largo (by request).....Handel

Symphony in G major, Oxford.....Haydn

Legend, The Sermon of St. Francis of Assisi to the
Birds (orchestrated by Felix Mottl) (first time).....Liszt-Mottl

Aria and Recitative from the Marriage of Figaro.....Mozart

Johanna Gadski.

Symphony in C major, No. 7.....Schubert

Funeral March (in memory of Theodore Thomas).....Schubert

Symphony No. 6, Pathetic, in B minor.....Tchaikowsky

Concerto in A minor, for violoncello and orchestra.....Volkman

Rudolph Krasselt.

Overture to the Flying Dutchman.....Wagner
Tristan and Isolde, Introduction and Love Death.....Wagner

Johanna Gadski.

Overture, Oberon.....Weber

Mary Wood Chase, a talented pianist from Chicago, is to make her appearance in Brooklyn with the Kneisel Quartet at Association Hall, Thursday evening, March 23. The program will be:

Quartet in C major, No. 6 (dedicated to Haydn).....Mozart
Fantasie in C major, op. 159, for piano and violin.....Schubert
Quartet in F major, op. 59, No. 1.....Beethoven

Here is the program for Paderewski's recital at the Baptist Temple, Monday evening, March 27:

Prelude and Fugue, A minor.....Bach-Liszt
Sonata, op. 57.....Beethoven
Nachtstück, F major.....Schumann
Toccata.....Schumann
Variations on a Theme by Paganini.....Brahms
Nocturne, op. 62, B major.....Chopin
Etudes, Nos. 12, 7, 3, op. 10.....Chopin
Prelude, No. 17.....Chopin
Valse, op. 42.....Chopin
Nocturne.....Paderewski
Rhapsodie, No. 6.....Liszt

Henry T. Finck delivered the first of a course of lectures on the history of music last Tuesday afternoon at the Master School of Music in Montague street. Mr. Finck began by pointing out the importance of a knowledge of musical history to all who practice the art either as professionals or as amateurs. Music is no longer a matter of mere technical skill; the music of the masters can be sung or played in the right spirit only by those who know the conditions of the times when it was written. Musicians used to be a despised class; today a De Reszke or a Paderewski is welcomed with open arms in the highest social circles including royalty. They could never have attained such eminence had they not known all about the men and the women of genius who created their art.

The third of Madame Aurelia Jaeger's evenings at home at the Master School of Music in Montague street was held Tuesday evening, March 14. Madame Jaeger was assisted in receiving by the directors of the school, while the pupils acted as ushers and added to the pleasure of the evening. Mrs. Herman Sheffer, a pianist from St. Paul, who studied under Liszt, played several of the works of Chopin, and in compliance with repeated requests selections from Mendelssohn. Mrs. Sheffer also delighted the company by playing Sinding's arrangement of the waltz from "Die Fledermans." The singer of the evening was Roberta Glanville, a young soprano from the Metropolitan Opera School, who sang an aria from "Semiramide" and two songs by Clayton Johns.

Tuesday Morning Singing Club.

THE Tuesday Morning Singing Club, of which Victor Harris is musical director, gave a public rehearsal Tuesday, March 21. Many friends of the club enjoyed the program, which included two numbers by Chadwick, written for the club, and one each by Hawley and Victor Harris and Reinhold Hermann's "Song of the Virgin." Several professional singers are among the fifty members, half of whom are Harris pupils.

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With Pittsburg Orchestra, - December 30 and 31.
With Cincinnati Orchestra, - March 24 and 25.

A CATALOGUE OF COMPOSITIONS.

THE B. F. Wood Company, of Boston and New York, has just issued a "Complete Thematic Catalogue of Compositions," by C. W. Krogmann, which must prove of interest to all teachers as well as to all players. These compositions are the result of the work of the past ten years, and they range from easy pieces for beginners to the more difficult music required by advanced students. There are also a number of songs in the collection, words as well as music being by the same hand. The opus number of some of the latest compositions is 67; so it can be seen what an amount of work has been accomplished in a few years. The title of this opus is "Twelve Liliptian Idyls," the themes being strong and effective, with charming melodies running through them all.

C. W. Krogmann is descended from one of the older Boston families, and lives a very quiet life, making musical composition a recreation or pastime. This will readily explain why these compositions are so almost universally of a pleasing nature, depicting all that is bright and joyous in life rather than the opposite.

Until within a few years, however, only an occasional piece was published, and then under a nom de plume; but in the first manuscript submitted to them the musical editor of the B. F. Wood Company saw at once the melodious character of the work, and advised a series of easy compositions for the piano. As a result they issued "Ten Musical Bon-Bons," op. 10. These were in reality what their name implies, "musical sweets," and became at once very popular. Especially No. 1, "Valetta"; No. 5, "La Jolie Duchesse," and No. 8, "In Slumberland," which has also been arranged for various other instruments.

The next compositions issued were the "Zephyrs from Melodyland," op. 15, and practically the entire set of twelve pieces were favorites with all teachers, and no child was quite satisfied until he or she could play the "Robin's Lullaby" from memory. The "Zephyrs," as well as many of the other sets, have also been published in Europe, special editions having been prepared for Germany, France and England.

Following the success of these two sets came others of a similar character, including "A Wreath of Melodies," "Revels in Toneland," "Etchings in Tone Colors," "Minuettes" and "Liliptian Idyls," followed by the more advanced "Ride of the Storm Witches," "Queen of the Mardi Gras," "La Coryphée," "Polonaise," &c., all of which have the same peculiar characteristics, and have proved equally popular.

That this composer is possessed of a decidedly poetic nature is evident not only by the lyrics written for the songs but by the very titles chosen for the compositions. Each one seems to express a poetic musical thought, thus helping the student in the interpretation of the music. Instead of calling a composition simply "gavotte," it is called "Dance of the Sea Dragons"; or, if a waltz, names like "Golden Butterflies," "Spring Voices" and "Mermaid's Lullaby" are used.

Among the many distinctive features of these compositions may be particularly mentioned the graceful melodies, strongly marked rhythms and natural progressions—qualities which tend to greatly enhance the musical effect without adding to the technical difficulties.

A well known Boston music critic says:

"The very spontaneity of C. W. Krogmann's work takes away from it all that is stereotyped. The tone pictures are fanciful, free, refined, vivid, healthful, fresh and vigorous. They awaken the fancy of the pupil and lead him to think.

The themes are varied and true to their subjects; the caprices are capricious; the cradle songs tender; the dance forms true to the spirit of the music."

Other and important works are in preparation by this composer, among them some operettas, songs and piano pieces, all of which will make their appearance in due time. All the previous work is of such quality and has proved of such value to teachers as well as pupils that other compositions are sure to be equally welcomed and appreciated.

THE PHILADELPHIA ORCHESTRA.

PHILADELPHIA, March 20, 1905.

THE 119th and 120th concerts of the Philadelphia Orchestra, to be given on Friday afternoon and Saturday evening of this week, will close the fifth season. The program for the closing concerts is determined by ballot cast by the patrons of the orchestra from the published repertory of the season's concerts. The numbers selected constitute what is popularly known as the "Request Program," and for the fifteenth and last concerts reads as follows:

Symphony No. 6, B minor, Pathétique.....Tchaikowsky
Good Friday Spell (Parsifal).....Wagner
Overture, Tannhäuser.....Wagner
Rudolph Friml, the Bohemian pianist, will be the soloist. He has selected the concerto in A minor, op. 16, by Grieg, which was played at the Philadelphia Orchestra's concerts two years ago by Fanny Bloomfield Zeisler. The "Pathétique" received 606 votes, the "Tannhäuser" 405 votes and the "Good Friday Spell" from "Parsifal" 250 votes.

It is of interest to note that the "Pathétique" will be played at the last concerts for the second time this season, and for the fifth time within the last two seasons. The "Tannhäuser" overture without doubt stands among overtures highest in the estimation of concertgoers, as it has a record of being played a greater number of times at symphony concerts than any other overture. The "Good Friday Spell" promises to be equally commanding from a popular point of view.

Ansonia Concert.

A VERY attractive program was presented at the testimonial concert tendered to Theodor Gordoehn, musical director of the Ansonia Orchestra, Thursday evening, March 16, in the Floral Garden of the Ansonia Hotel.

Theodor Gordoehn, who is an accomplished musician, disclosed great ability not only as an orchestral conductor but also as a solo violinist. His performance of Hauser's "Fantasia Hungarian" aroused the audience to a high pitch of enthusiasm and elicited the heartiest applause. So insistent was the audience that he was compelled to add several numbers. His finished technic and ripe musicianship were revealed in his playing.

The orchestral numbers were well rendered, and Adeline Regis Rossini, the skillful harpist, added greatly to the program; she is an accomplished performer on this difficult instrument.

Modest Altschuler, the leader of the Russian Symphony Orchestra, contributed several violoncello solo numbers, displaying a high order of virtuosity.

George Leon Moore pleased the audience with his voice to a remarkable degree, and responded cheerfully with another number. His voice is of rich quality and possesses considerable power.

A large and distinguished audience was present, and the concert was in every respect an artistic success, netting also a handsome sum for the director, Mr. Gordoehn.

BORDEN-LOW SONG RECITAL.

MENDELSSOHN HALL, TUESDAY AFTERNOON, MARCH 14.

Canzonetto.....Salvator Rosa
Amarillis, mia bella.....Caccini
An die Hoffnung.....Beethoven
Morgenthau.....Hugo Wolf
Der Gärtner.....Hugo Wolf
Gebet.....Hugo Wolf
Elfenlied.....Hugo Wolf
Gesang Weyla's.....Hugo Wolf
In dem Schatten Meiner Locken.....Hugo Wolf
Ich hab in Pena.....Hugo Wolf
La Petite Couleuvre bleue (first time).....Widor
Je t'Aime.....Maseet
Ton Baiser.....Delafosse
J'ai dit à mon Cœur.....Mathe
No More.....Henschel
Sing Heigh-ho!.....Henschel
Shepherd, Thy Demeanor Vary.....Wilson

ROLLIE BORDEN-LOW must be ranked with a few American singers who succeed in giving a correct interpretation of German and French songs. The Hugo Wolf lieder she studied in Germany with no less an authority than Julius Hey. Her exquisite singing in the French language is the result of several periods of study with eminent teachers and composers in Paris. Georg Henschel is another of Mrs. Low's vocal mentors. With such a foundation for a career it seems impertinent and absurd to discuss methods.

Fortunate in her early environment, Mrs. Low is blessed besides with a marked individuality, without which no artist could hope to undertake what she has accomplished. It is barely three years since the soprano made her professional début in Montreal. At the present time her repertory embraces the choicest song literature of three centuries. Mrs. Low disclosed her skill and musicianship by singing the entire recital program from memory.

Mrs. Low's soprano is flexible, and some of her tones are notable for sweetness and a certain charm that is like the woman, individual and appealing. To supreme excellence in the matter of diction Mrs. Low combines taste and style. Most singers do not study enough. The most exacting listener would be the last to charge Mrs. Low with indifference on this point. The singer's naturally musical voice seemed at its best in the Italian, French, and in the more pathetic of the Wolf songs. Judging from the applause the audiences would have liked more repetitions. The singer, however, is too artistic for that sort of thing.

Bruno Huhn once more proved himself a reliable and sympathetic accompanist.

One of the most distinguished audiences of the season attended the concert. The singer received numerous floral tributes, and at the close was surrounded by many who wished to extend their congratulations.

Russian Symphony Program.

AMONG the numbers selected by Modest Altschuler for the program of the last concert of the Russian Symphony Society on Saturday evening, April 1, Tchaikowsky's vocal quartet, "Night," on a Mozartean theme, is of particular interest. The text, written by Tchaikowsky, was set to music taken almost without change from a theme of Mozart's C minor phantasia for the piano. Afterward Taneyeff wrote the instrumentation, and in this form it will be produced at the concert. Tchaikowsky's symphony "Manfred" will form the first part of the program, and his overture "Solennelle" will close the program. Alexander Saslavsky, the concertmaster of the Russian Symphony Orchestra, will play Rubinstein's "Romance and Caprice."

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❧ Otie Chew in Berlin. ❧

Criticisms of Her First Appearance in the German Capital, Together With a Sketch of Her Career.

OTIE CHEW was born in London, England, of English parents. Her first serious study began as a private pupil of Richard Gompertz, professor of the violin at the Royal College of Music, London. In 1891 she won an open scholarship of the Royal College, being the youngest of many competitors, and continued her violin study under Professor Gompertz, together with piano, harmony and counterpoint, &c., from other masters of the college, becoming distinguished for her earnest and thorough work in solo, chamber music and orchestra playing. Leaving the Royal College in 1897, she was for a year a private pupil of Emile Sauret. The intervening time has been spent in extensive travels in America and Europe, and three winters have been spent in Berlin.

In April, 1902, she had the honor to play for Prof. Dr. Joseph Joachim, who pronounced her a thorough artist, and in response to her desire to have his personal supervision of her work for a time he received her into his class for the winter semester 1902-3. While in Belgium she was invited to play to Eugene Ysaye, who gave her many words of praise and encouragement, and predicted for her a successful career. She made her professional debut in Berlin on October 17, 1903, in a concert with the Philharmonic Orchestra (J. Rebeck director), followed on October 20 by a "Sonata Abend," at which she was assisted by Artur Schnabel.

In March, 1904, her Berlin successes were followed by her appearance as soloist of one of the Richter concerts at Queen's Hall in London and two recitals in Bechstein Hall, London, which added still further to her growing reputation as a serious artist, and earning recognition for her from press and public.

The beginning of the season 1904-5 found her again in Berlin, where she appeared with the Philharmonic Orchestra in concertos of Mozart and Brahms, with which she won unqualified praise from the leading critics.

A tour of the principal cities of Germany with the well known singer Therese Behr and the pianist Gottfried Galston followed, the young artist repeating her successes and making new friends wherever she appeared.

January 23, 1905, she was again heard in Berlin with the Philharmonic Orchestra in a varied program, in which she gave the first hearing in Germany of Saint-Saëns' new caprice "Andalous" before a large and distinguished audience, receiving no fewer than ten recalls and giving two encores.

She makes her home in Berlin, where she is a great

favorite with all classes of people and is surrounded by many artistic and warm personal friends.

Last Thursday we had a further opportunity of hearing two talented lady violinists. Otie Chew, who had already distinguished herself in an orchestra concert, testified in the Bechsteinsaal that she is also an excellent exponent of chamber music. We heard the Brahms G minor sonata (op. 78) and some movements of Beethoven's op.

not only masters the technic, but charms also by her warm temperament, so that we can look to the future development of this young and sympathetic artist with great interest.—Signale für die Musikalische Welt, October 28, 1903.

On the same evening Otie Chew gave a concert in the Beethoven-saal accompanied by the Philharmonic Orchestra (under Herr Rebeck). Among the astonishingly great number of young lady violinists who lately appeared Miss Chew stands pre-eminent. Her playing is stamped with individuality, it is animated by intense feeling, although we must look to the future for its perfect expression. Of her technic nothing but the best can be said.—Vossische Zeitung, October 20, 1903.

The violinist Otie Chew, whose concert was assisted by the Philharmonic Orchestra, was technically well adapted for her task. Her style of execution was artistic; she persevered bravely with her task, receiving occasional help from Herr Rebeck. She rendered the Bach E major concerto with an earnestness worthy of the sublime work of the master. The adagio movement was a little uncertain and only in the last movement did she show herself at her best. The general impression was, however, favorable.—Berliner Tageblatt, October 20, 1903.

Otie Chew, who was heard in the Beethoven-saal, is a very talented artist. She is the possessor of a very clean and sure technic and especially of a most expressive tone, which is rarely to be found nowadays. We can also call attention to her tasteful execution, free from all affectation. We shall rejoice to hear this young and sympathetic artist soon again.—Kreuz-Zeitung, October 21, 1903.

It is not always advisable to foretell the future, for the development of young artists depends on circumstances which can be easier guessed at than known. But I believe myself to be in the right when I predict in this case that Otie Chew stands on the threshold of a brilliant career. She is a strong personality. Her execution, distinguished by beauty of tone, captivates by its graceful and charming expression.—Die Welt am Montag, October 26, 1903.

The performance of Otie Chew who concertized in the Beethoven-saal, accompanied by the Philharmonic Orchestra, was remarkable, although not startling. The Mendelssohn concerto was very worthily rendered, her bowing being graceful, her technic sure and her tone sympathetic if not large.—Volks-Zeitung, October 21, 1903.

The violinist Otie Chew, who gave a concert last week in the Beethoven-saal, played on Friday in the Bechsteinsaal three sonatas by Handel, Brahms and Beethoven, assisted by Arthur Schnabel. Her technic is well developed, her bowing sure and energetic. Her execution, developed by earnest studies, exhibits taste and musical comprehension.—Allgemeine Musik-Zeitung, Charlottenburg, November 6, 1903.

On the same evening another young lady violinist gave her second concert at the Bechsteinsaal. She played sonatas by Handel, Brahms and Beethoven, assisted by Arthur Schnabel. Miss Chew exhibits results of an excellent musical training and renders a faithful interpretation of the composers.—Deutscher Reichsanzeiger, November 3, 1903.



OTIE CHEW.

30, the execution and style of both being very good.—Staatsbürger Zeitung, October 31, 1903.

The ladies, Otie Chew and Marie Nichols, who gave concerts with the Philharmonic Orchestra, achieved very good results. Miss Chew

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GUSTAV KOEGL, who is to conduct the final concerts of the Philharmonic Society, arrived in New York last week aboard the Kronprinz Wilhelm.

THE Melba tour ended in Nashville, Tenn., last Friday, March 17. And we thought the country flagged because of St. Patrick's Day! Is there really no one left in the South willing to hear the mad scene from "Lucia," with piano accompaniment, and a rose bouquet?

THE Los Angeles Graphic, usually reliable on musical (and other) topics, publishes this double error in its latest issue: "Many of the Bispham auditors seemed to be in ignorance as to the Landon Ronald whose group of four harmless songlets cumbered the program. Landon Ronald is an English baritone of a refined type, the husband of Clara Butt, the Brobdignagian contralto, moving in very exclusive circles and quite the vogue just now. He writes pleasant English ballads with a free, delicate touch, and is accounted among the most favored in the publisher's sanctum." As a matter of fact the husband of Clara Butt is Kennerley Rumford; and Landon Ronald is not a baritone but the leader of the London Symphony Orchestra.

THE Boston Symphony Orchestra gave its last New York concerts for this season at Carnegie Hall last week, and the Philharmonic Society follows on March 24 and 25 with its "farewells" for 1904-5. The season is about over, but we fail to hear any wailing or gnashing of teeth. It has been a busy season in point of quantity, and the public is a bit surfeited with music. The dear matinee girls are much more occupied with spring styles than with spring songs, and the men are beginning to lay by the loose dollars for baseball passes and for the improvement of the equine thoroughbred. New York is not essentially a musical city. New York was on the point of becoming musical when fashion stepped in and started "star" opera. And now? Now Boston is musical.

THE war over "Parsifal" is waxing warmer. Just now Savage has the preferred position, for his company, like the busy bee, is improving each shining hour, and sipping the honey from all the large cities before the Conried outfit can get there. It is up to that gentleman now to execute a flank movement à la Oyama, or a forced march to the West, à la Kuroki. The latest advices from the seat of musical war show another setback and a retreat in good order for Conried. The dispatch says: "Cut rates are the latest tactics resorted to by the Conried forces. Savage's 'Parsifal' was given (three performances) in Kansas City on March 16, 17 and 18, at the price of \$3 for the best seats. The business done was so phenomenal that Conried immediately announced a single performance in Kansas City of the 'original' production, and for this the seats are to be \$4, a drop of \$6 from the prices charged in New York, Boston and Chicago." Betting on the operatic bourse has now veered strongly toward Savage, for Conried originally vowed he would not recede from the \$10 rate on the road.

MANUEL GARCIA'S 100th birthday took place on March 17, and the celebration passed off as had been planned. At the dinner which was given him in London he was, of course, the guest of honor, and next in importance came Madame Viardot-Garcia, his sister, and Madame Marchesi, his pupil. The rest of the guests included prominent representatives of the social, scientific and musical worlds. Professor Fraenkel traveled from Berlin to present Emperor William's congratulations and the decoration for Art and Science. The Königsberg University sent a commission with a diploma of honor and the degree of Doctor. The Spanish Ambassador bore King Alfonso's good wishes and a high decoration. King Edward bestowed an "Honorable Commander of the Victorian Order." Many other monarchs distinguished the aged musician in similar fashion. Some of his musical admirers made him a gift of his portrait, painted by Sargent. Representatives of all the laryngological societies in the world were present with testimonials, diplomas and illuminated addresses. Señor Garcia received several thousand letters and telegrams. The aged recipient of all these honors stood the strain of celebration very well indeed, and just before the end of the banquet made a bright and witty speech, thanking his hosts for all their felicitations and other attentions.



The d'Albert \$100 Episode.

ITS RELATION TO MUSIC CRITICISM.



A RECENT writer, in speaking of certain Russian conditions, said that some literary men "were suffering from that peculiar form of journalistic hysteria which makes its victims see everything through a microscope." Now, what we want to do in looking at this d'Albert case is to get away from the microscope and see if we can get into the atmosphere of the macrocosm; it feels better. Several weeks ago this paper stated that a critic of music on one of the daily papers in the city of New York had demanded a loan of \$100 from Eugen d'Albert, the pianist and composer, who refused it; whereupon the usual carefully adjusted, unfavorable criticism on d'Albert's work appeared in the paper with which that critic is associated. In such cases the usual method is always a request for a loan.

Why did we print that information?

Because it was given to us by two men of standing, one of whom enjoys a wide reputation in America and Europe in the world of music; but this was not the only reason for publishing the news. We published the news because it is in consistence with the policy and principles of this paper in its effort to get music

demned his playing. D'Albert seemed greatly surprised when shown a copy of the paragraph, and said it was the first intimation he had had of any such incident. He declared emphatically:

"There is not a word of truth in this paragraph in THE MUSICAL COURIER. I never had anything to do with the New York critics personally."

Mr. d'Albert said that he would write to the editor of THE MUSICAL COURIER calling upon him to make a denial of the truth of his paragraph.

If THE MUSICAL COURIER can expose the fact that there is a scoundrel among the music critics of this city, it seems to us that the music critics ought to be grateful for our effort to discover him and ought to assist us in doing so. If they want to harbor one it simply makes it appear as if they were all following the same line of work. Besides that, it is entirely unjournalistic to add a motive to anything in a news article, especially by a paper which is supposed to be so finical as the Sun.

It seems to me that the place to investigate this charge was the office of THE MUSICAL COURIER and not Mr. d'Albert. Mr.

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CLARENCE H. MACKAY, President.

TELEGRAM

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WHERE ANY REPLY SHOULD BE SENT.

IIIny ND 29

SanFrancisco Cal Mar 15 1905

Blumenberg Offices Music Courier St-James building N.Y.

Story of New-York critics put to me in courier March eighth
pure invention never had experiences with american critics
not knowing them therefore couldnt relate it wish immediate
retraction.

Eugen D Albert.

710P

criticism in New York on such a level that it will cease to be the object of ridicule, and become in general of value to the people and to the art itself. There is nothing personal in all this. I am sure that the people who study the policy of this paper know well enough that it is beyond the pale of personality in its concepts or in its conduct. There is no necessity for it. In addition to that, we do not care particularly to injure anybody. Ibsen says that the greatest wrong a man can do to himself is to do injustice to others, but that does not prevent the journalistic effort to put an end to what in the modern day others call "graft," and to purify the conditions if it is possible to do so.

Unjournalistic.

D'Albert was on his way to California at the time, and last Thursday (March 16) the following article appeared in the New York Sun:

SAN FRANCISCO, March 14.—Eugen d'Albert, the pianist, was seen tonight and asked in regard to the statement made in THE MUSICAL COURIER of March 8, that he had been approached by a critic of a New York newspaper and asked for a loan of \$100 and that upon his refusal to lend the money the critic had con-

d'Albert did not make the public statement; THE MUSICAL COURIER made it. Mr. d'Albert complained to two gentlemen, as above stated, and never supposed for one moment that it would become public. This paper is responsible for the statement, not Mr. d'Albert, and the place to have gone for information was this paper. The Sun insists upon that kind of conduct usually in its journalistic methods. Here was the place to discover the truth and to get the evidence!

Mr. d'Albert is a foreigner; he is a man who is before the public. He must, if possible, placate the critics in order to get good notices, at least if he can possibly get them, and in any event to avoid bad ones. Mr. d'Albert would do his best to avoid any complication; Mr. d'Albert is 3,000 miles away from here—the place where this episode happened. Why pass over the head of THE MUSICAL COURIER to get a statement from d'Albert, who is 3,000 miles distant, when that statement can be gotten right here next door to the Sun? Why, as Goethe says, look in the distance for things that are so near?

It will be noticed that the telegram Mr. d'Albert sent, which is printed on this page, makes the announcement that he does not know the American critics; that he had no experiences with the

American critics. The name of the critic given by our informants is not an American name.

It is not my intention to make the issue on that point, but it can be made if I want to be as fair as the critics are to me, and as they have been all along. But the facts are that the telegram sent by d'Albert, and signed by him, states that it is not an American critic, which absolves all music critics in this city who are Americans in name, and agrees exactly with what was stated to me, for the name given was not an American. At the meeting held by the critics in this city to consider this matter the opportunity was offered to get at the bottom of the truth of the many rumors floating about here as to the conduct of certain critics with musicians and musical institutions, and before we go any further this is also the opportunity to elucidate that subject a little in extenso.

Critical Position of the Critic.

Let us for a moment go back to Ibsen. In his letters recently published he says: "The majority of critical strictures reduce themselves in the last analysis to reproaches addressed to an author, because he is himself and thinks, feels, sees and creates like himself instead of seeing and creating as the critic would have done—had he had the power?"

All the criticism which is indulged in in its petty sense, such as criticism that appears in the press usually, is analytical criticism, just as Ibsen says. We have no synthetic criticism at all here—it is all a question of tearing to pieces, and there is nothing constructive about it. There are no remedies suggested. The critics are, individually, nice men, and I believe I am entitled to express an individual opinion about them, because most of them have either written for this paper—which has been under my control now for the past quarter of a century—on space or periodically on salary, or sometimes for lengthy terms. Among the people who have contributed and were paid are Mr. Krehbiel, of the Tribune; Mr. Henderson, of the Sun; Mr. Schwab, formerly of the Times (who wrote the opera articles, and other articles, years ago); Mr. Finck, of the Evening Post, who has contributed at times; the late Mr. Steinberg, of the Herald, and numbers of others who now have passed away. Some of those who have not written for this paper have had their applications on file here. At times there has been considerable vicarious criticism, some of the critics assigning their work for this paper to other critics, and hence nearly every music critic of New York during twenty-five years past has written for this paper. Under those circumstances, and during the long period of the existence of THE MUSICAL COURIER, it must be surmised that the man who had sufficient intelligence to conduct it is sufficiently intelligent to analyze the characters and the methods of the critics. Moreover, we must accredit them with sufficient capability and intellectual capacity to know that the fact that they were connected with this journal under the same management which prevails today at once removes from them the justification for criticising its methods. They were satisfied to accept the engagements on the paper I gave them; they were satisfied to accept the money that was paid with checks signed by me, and they were pleased to continue if I would have continued. No one has any copy of any resignation sent in here; no one ever resigned. They all negotiated with me personally.

But with me it was never a question of personality; it was simply this very subject that I am now endeavoring to explain—the absence of synthetic criticism. There was nothing constructive or creative. I could not get from them a new thought; I could not get from them a new idea to propel this paper forward. I could only get from them the same kind of material that they contributed to their own music papers (when they had papers), which long since ceased, and therefore whatever they may have written, while it may have had value as analytical criticism, could not be used in a paper which looked for

growth and expansion, and which demands both classes of work.

It does not require much judgment or much knowledge, more especially when you have encyclopedias and text books at hand, at any time to find fault with and analyze unfavorably or favorably any musical work or its production by a body of musicians or by a single musician or singer—or married ones. The reason for the existence of certain institutions in journalism is due to the fact that they have sought for synthetic, creative work, for methods that would show the people what to do properly in place of what they have done which was improperly done. Every one of those gentlemen would today be connected with the staff of this paper had he possessed that capacity. I do not care at this late day to have everybody torn to pieces in the columns of THE MUSICAL COURIER and then have the paper credited with it, and permit these gentlemen to escape on the ground of anonymity. It is the shifting of responsibility, the opportunity of which is given to anonymity, that has credited many people with work which they have never done.

This is not a very uninteresting page today, and I might say something in it to call attention to certain facts of the past which are also very apropos at present.

Mr. Paderewski.

As I have stated in the foregoing, from its beginning to the present hour this paper has been under my supervision and control—every line that has appeared in it, whether I knew of it or not, made me responsible; every libel was aimed at me because I was responsible, and I am today. Every line that has appeared in this paper regarding Mr. Paderewski, from the first time that he appeared in this city, after the daily paper critics found fault with his playing and I came to his support; every line was written either at my suggestion or under my orders or assignments, or by me, and no line referring to Mr. Paderewski could have ever appeared in this paper without my consent. Why is this statement made? Because others have been accredited with articles regarding Mr. Paderewski. Mr. Paderewski has considered himself under obligations to other people that were connected with THE MUSICAL COURIER. He is under no obligations to anyone, and he is under no obligations to me. I did not write the articles for the sake of obligation. I considered Mr. Paderewski an excellent pianist, a fine artist, an interesting personality, only with this difference that I continued my rule to which I have ever adhered—not to associate with the people that were to be treated in the columns of THE MUSICAL COURIER critically, notwithstanding their past and present advertising relations. I have as little relation with the advertiser as Whitelaw Reid or Chester Lord has.

The reason why so many of the articles written by the critics about Mr. Paderewski are of no value to him and to the public is due to the fact that the critics are on a basis of personal relations with him—they are recipients of gifts, they take his favors. It will be remembered that on one occasion, when he left here for home, in the crowd on board the ship he was seen suddenly to embrace Mr. Krehbiel, of the Tribune, and kiss him heartily. The papers were full of it—how the women shuddered and how the men were shocked. THE MUSICAL COURIER of May 7, 1902, made this brief editorial reference to the above incident: "Paderewski is fast developing into the Hobson among pianists, and at his departure he displays bad taste, preferring critics to pretty girls." I introduced this statement here in order to disabuse people of the impression that the critics have suddenly found that this paper is not to their taste. They knew the paper when they received salaries and for what they were paid—they knew that. They knew that the paper was conducted properly and journalistically, and if it were not so it would be as much a disgrace to them as it would be to me. In fact, with the small pay for which they write it would be a

much greater disgrace to them, because they would have associated themselves, for small emoluments, with an institution which they condemned. Therefore, the plea that this paper is unjust or unjournalistic, or a publication which should be condemned by them, does not hold under the circumstances. Nor is there any necessity for shifting responsibility on other shoulders—I claim it all myself and abide by it, and in the instance under discussion with d'Albert I was the man who wrote the article, I was the man to whom the gentlemen gave the information, and I am the one who will discover the man who made the demand. If the music critics of New York are honest they will assist me; every honest critic will come to this office and tell me immediately: "Look here, we are with you—we must have the vipers cast out." To pass over this paper and over my head to d'Albert amounts to nothing except an evasion.

Our Position.

Together with a number of important writers on music who are compelled to discuss the question contemporaneously regarding the acts and the works of living artists, living composers and others, THE MUSICAL COURIER lays it down as a rule, a beneficial rule to all concerned, that the critics should keep aloof from the artists. Critics are human, they cannot treat strangers as they treat friends—no one can. Therefore, the criticisms that appear in the daily papers have no value when the critics are known to be friends, one of a group of musicians and another of a second group, &c. It is an injustice to those with whom these critics do not fraternize; they are the sufferers; that is the law, the rule. Leaving aside entirely, however, the question of personal conduct, as in the Krehbiel case with Paderewski (although Mr. Krehbiel is welcome if he wishes to be kissed by him), and the question of decency, it is a wholesome ethical problem that we are trying to solve.

We know the difficulties which beset the critic in New York. The daily newspaper is his greatest enemy because it pays him no commensurate salary—he cannot live on it; but the fact that he is connected with the daily paper gives him opportunities which must be abused owing to the fact that he is unavoidably placed in that predicament. It is not a charge of dishonesty; it is merely an explanation and exploitation of the condition as it prevails today in order to find the remedy for this thing, and for the benefit of the critics if they will understand it; but they are suffering from that journalistic hysteria to which I referred in the beginning, which makes them see things through the microscope—they cannot see where their benefit lies in this project of ours.

The small salaries of the daily papers, therefore, tempt them. The situation is about as follows:

Mr. Krehbiel, for example, is engaged by the Philharmonic Society to write the annotations for their programs. He also writes the annotations for the Musical Art Society, for the Kneisel Quartet, the Franko concerts, for Madame Sembrich's New York concerts, &c. Mr. Krehbiel is out now lecturing ahead of an opera company with Mr. Hertz, the conductor of the opera company. Mr. Krehbiel is occupied with various other commercial pursuits in connection with music and musical institutions. All of this is honest enough, but we maintain that it unfits him for criticism—he cannot write a just criticism on Mr. Damrosch's performances at the Musical Art Society; he cannot write a fair criticism of Hertz when he travels with him and is a boon companion; he cannot write an impartial criticism on the Philharmonic concerts when he is engaged as an employee of that society, and if he believes he can he has an imagination that surpasses that of the Thibetan Lander who believed that he was minus his head when he was captured. The people who know this condition of affairs by no means credit him with that capacity, because he is human—he is not perfect, because he is human. If he were perfect he

would not be understood. We could not appreciate him. That is the position. There is no dishonesty charged.

Mr. Henderson, of the Sun, lectures for the Aeolian Company in their hall. He receives a fee. Mr. Krehbiel has taken his lunches for years at the Steinway table, where the lunches of the Steinways are served. Is it possible that anybody will admit for one moment that these two men can write on these subjects with impartiality? When a Steinway piano is played, whatever Mr. Krehbiel may say about it has no value, because he is a boon companion at the lunch table, and whatever may be said by Mr. Henderson about the Aeolian patents and their instruments can have no value for that company, because he is employed by them. Nothing dishonest, but their critical functions cease so far as the intelligent world is concerned.

This, of course, has led into certain debauches—the dignity of the critic having been infringed upon, naturally a lowering of the moral tone follows, and therefore the air is full of rumors concerning certain critics and their conduct and attitude toward local and foreign musicians. Who is the critic who borrowed \$300 from Madame Lankow and writes favorable criticisms when her pupils sing? They have no value to Madame Lankow, those favorable criticisms, because she lent the money to the critic.

Who is the critic that borrowed money from Mr. Lambert at the time he had the New York College of Music? Who are the critics whose wives give singing lessons? What right have the critics to be engaged even in an indirect way in competing with singing teachers when they have the power unfavorably to criticise these singing teachers and their pupils, while they would not unfavorably criticise the pupils of their own wives? Is that condition tolerable here in New York city? Is THE MUSICAL COURIER a bad paper for exposing it?

Lawrence Reamer is the accredited agent of Madame Sembrich, and says so, and is perfectly right. Why should he not be? She needs a good press agent and he is a good one—he is connected with the New York Sun. If the Sun would pay these men what they really deserve to have, they would not be compelled to become press agents of singers. Hence the stories in the New York Sun respecting Madame Sembrich can have no value to her. She may as well not have paid for them. Is it wrong to state these facts? I am not accusing anybody of dishonesty. I do not charge "graft," although some people would call all this graft. We hear the continual cry of "graft" in politics, of "graft" in civic administration here, and again the old cry of "graft" when an insignificant contractor gets into a hole. This from the Sun point of view. Why not look right around in the neighborhood closer to the Sun office? We do not call that "graft." Therefore, as we take it, these men are perfectly right in accepting these commissions; but their criticisms—ah!

Who is the man who condemned the Savage Opera Company's performances here in a daily paper after his wife had been refused an engagement as a singer in that company? Why should he not attempt to have his wife placed there? If he thinks his wife is competent for it, why not? It is not wrong; but the criticism—ah!

A Quotation.

The Evening Post of March 14 had an editorial called "An Epidemic Vice." That was the heading. In a column and more it spoke of the charges made against the police and Commissioner McAdoo's defense on the ground that the police "were closer to temptation than any other body of men." I do not think they are under greater temptation than music critics, considering all the opportunities the latter have. The Evening Post then goes on and speaks of the investigations on the poisoning of Mrs. Stanford and the revelation that one of her servants testified he had received over \$2,000 in commissions from

tradesmen. Furthermore, it is stated that a well informed resident of New York remarked: "Probably the head servants in most wealthy families here are taking similar commissions, and, as a friend of mine tells me, his cook gets \$25 a month from the butcher and grocer and his coachman enjoys a rake-off on all supplies ordered for the stable. Such perquisites are regarded as a matter of course. The servant counts upon them as a legitimate addition to wages, and the employer, if he wishes to avoid trouble, is conveniently blind to this form of pilfering." It is an interesting article, and I will quote a little more from it. The Evening Post says: "This moral malady is not confined to household servants and public officers. The recent Chadwick trial in Cleveland showed clearly enough that bank officers had in view something besides the welfare of the bank when they lent Mrs. Chadwick large sums on worthless securities." Probably Thomas Lawson would agree with them. Then the paper goes on and quotes the case of A. G. Loomis, of the National City Bank, who lent money to disreputable stock washing gangs, and it then refers to the case of Justice Warren B. Hooker, and finally the paper makes this statement editorially: "It is needless, however, to pile up evidence in support of Mr. McAdoo's contention—to point to journalists whose pens are stayed by the theatre and railway passes and telegraph franks; to teachers who are open to purchase from agents of text books; clergymen who for a consideration write volumes in praise of quack medicines, literary rubbish and dubious financial enterprises. In men of light and leading men of opportunity and responsibility delinquency is less pardonable than in a cook or coachman or a bank clerk." And, I may add, a music critic.

In view of the revelations that have been made in the case of the Equitable Assurance Society and in Wall Street, in this very Loomis case, and in the Chadwick case with the banks in Ohio, and in the police department, how can anyone be so microscopic of mind as to place the poor music critic in a position of analogy with such as these? But the temptation is there.

A music publishing firm wants to get a notice in a daily paper. It issues a new volume of songs, piano selections or choral works. How can it get a good notice into a paper? By engaging the music critic of that paper to write the introductory, or to "edit" the volume, as they call it. If John Church Company does it and Oliver Ditson Company does it, Schirmer does it. Is that dishonest? Certainly not. But whatever the daily critics may say in their papers about such publications has no value. As to the other publishers who do not engage the services of these music critics, is it fair if they are suffering from this conjuncture? The only thing they can do is to engage these critics. That is not "graft"—that is compulsory commercialism produced by the condition of music criticism.

Parallel Column.

Hence the condition of the parallel column in THE MUSICAL COURIER each week. Why is it that these critics in New York city differ so widely in their estimates of absolute musical facts connected with artists and institutions here? Because they are commercially interested in a direct or indirect manner somehow or other. This interest which they have, which is based upon a perfect understanding that the value of their services must be paid without any consideration as to what they may write in the papers, compels each one to write according to the impulses of human nature generally, of which his is a part. There is no escape from it. No man can give the same interest to an individual in whom he is not interested as the one in whom he is interested. With Tennyson's "Ulysses" we say, "You are a part of all that you have met—and indeed of all that you have not met." These critics cannot part—cannot separate themselves from the acts and the conditions of their environment. They are no "holier than thou."

It is for this reason that we have all along advised them to keep away from personalities, from the individual in music, if they would make their work valuable. The reason why their salaries cannot be increased and why they cannot make themselves valuable to the daily papers is due to the fact that the world, knowing this state of affairs, attaches no value to their work and writings in the daily papers, and the papers feel that as we did.

Imagine the ideal condition of a critic in the city of New York capable even without synthetic capacity, a thoroughly musical, analytical critic, known as a man who keeps entirely aloof from every person connected with music; who treats the whole subject from an abstract and literary point of view; who treats every performance on its merits as he hears it, and who is an absolute stranger to the gossip and the cheap talk of the musical circles of this big town. Could a daily paper afford to lose his services? And would not every daily paper be desirous to have them, and would he not command such a figure that the price alone paid for his articles would make him well known in literary circles of this country and Europe?

When Madame Sembrich arrived here the last time, before her trunks at the Hotel Savoy were unpacked, she had to admit two music critics of this city who invaded her apartments, she not even having had time to attend to her personal affairs first. See some criticisms that Madame Nordica received in Boston, her own city, in which she was brought up and where she received her musical education. Mark how contrary they are to the laudations which she continually receives in the New York papers. How can anyone expect these men to treat Nordica on her merits when she is a reputed visitor at their homes, and does she believe for one moment that criticisms in the papers under these conditions have any value for her when many know this?

D'Albert.

Mr. d'Albert, as I have stated it, was approached by a critic in the city of New York, who is engaged in writing musical criticism for a daily paper. Mr. d'Albert no longer counts in this thing because he is endeavoring to evade the truth. On several occasions in this country and Europe he has evaded the truth. A full and complete statement of d'Albert's usual methods would be interesting reading, particularly to the music critics, who know all about it. He made no charge—he simply stated this to two gentlemen, and these gentlemen stated it to me and I published it. Now, the critics should be just as anxious as I am to get at the bottom of this thing in order to get away from this onus. Any steps that they may take other than a direct and open course will react on them, and will be looked upon as evidence that there are other cases in which other critics are interested that should not come to the surface. This is a straightforward, candid exposition of the condition. I am not making any issue of the fact that Mr. d'Albert sent me an evasive telegram in which he says it is not an American critic, although the name of the critic given to me by the two responsible men is also not an American name. The coincidence may have some value and may not. Here is the time, place and opportunity for truth—in the office of THE MUSICAL COURIER, not in San Francisco. BLUMENBERG.

ALL hail to Edward L. Preetorius, editor of the Westliche Post, St. Louis, who declined a decoration of the Royal Order of the Red Eagle offered him by the German Emperor. Americans need no such trumpery as a reward for having done something worth while. Americans who live abroad for a long while are apt to forget that their brothers at home regard foreign decorations—many of which are purchasable—with suspicion, if not with open contempt. As the New York Herald puts it: "What eagle, red, black or mottled, could compare with the American eagle for grandeur and power? No scrap

of ribbon, no cross or star is required to enhance the lustre of the proud title 'American' citizen. E. L. Preetorius may have other reasons for refusing the decoration proffered to him on behalf of the German Emperor, but he can have none better."

THE Boston Traveller of March 11 says: "Nordica was conventional and did not arise to the spirit of the music. She was hardly at her best vocally."

The Boston Transcript of March 11 says: "Throughout the work Madame Nordica let moment after moment pass by ineffectively, which she ought to have made thrilling; the material was there."

The Boston Herald of March 11 says: "Madame Nordica's voice was not brilliant; it was often thin and colorless or cold and hard. The part demands an experienced actress of southern fire. It is enough to say that Madame Nordica was self conscious and inadequate."

Here is the groundwork for three encouraging looking libel suits. Madame Nordica can secure the evidence of a number of the New York daily newspaper music critics to prove the contrary. All we would want in such libel cases is the chance to cross-examine the witnesses.

EVERY mail brings bushels of satire and repartee from Boston, all hurled at Heinrich Conried, who from the shadows of an outraged box office cried out that the Hub is unmusical. We reprint the following squib from a Boston paper, because it contains at least one bit of interesting news, and because the writer had the courage to voice a sentiment shared by many of his fellow townsmen:

And speaking of "Parsifal," a friend told me in confidence that at least a hundred of the high priced seats were given away in a single institution. And a few other blocks of high priced seats were also put around not necessarily where they would do the most good.

I can imagine the feelings of any man that had taken his best girl to see "Parsifal" at \$10 per and afterward learned that those around him were taking in the same show without money and without price. He would naturally think then that he had the short end of the transaction, and I am inclined to believe that Henry W. Savage gave us a better show, all things considered, at \$3 a head than Mr. Conried did at \$10.

THEY didn't like Alfred Hertz in Boston. This is what the Transcript said:

As regards stage management, in short, the performance was admirable, and, from the vocal side, it was very good indeed. When it comes to Mr. Hertz, however, one can only complain. Mr. Hertz is a conductor without magnetism, authority, poetry, or genuine warmth of feeling. He has a fondness for noise, to be sure, and he knows how to make violent climaxes, but as yet he has never shown himself a man of true temperament. With the orchestra arranged as it is in the Boston Theatre, it is, at best, difficult enough to secure a fortissimo that shall not be harsh to the ear. Mr. Hertz however, instead of exercising restraint, urged the brasses to do their worst, till at times the din was deafening. The singers, of course, could not be heard above such an uproar. However one may personally regard "Parsifal," Mr. Conried's production of the work cannot fail to secure admiration. But of what avail are lovely pictures and good singing if the whole is guided by a man of dull prose instead of by a man of poetry, a man who allows the ears of the listeners constantly to be torn and fretted by outrageous noise from his orchestra?

THE MUSICAL COURIER is in a position to announce an exclusive piece of news, which has not yet been made public even in Paris, the city which it most affects. Théodore Dubois has formally announced his intention to resign his post as director of the Paris National Conservatoire next

October. This post has been held by the present incumbent since May, 1896. Dubois won a first Grand Prix de Rome in the class of Ambroise Thomas, then director of the Conservatoire, and on his demise Dubois succeeded him as head of the institution. Dubois also followed Gounod at the Académie des Beaux Arts in 1894. Dubois was at one time organist of the Madeleine church. He has written music in many forms, for church, concert and theatre. His ballet of "La Farandole" is still played at the Opéra, and his "Xavière," first produced at the Opéra Comique, was revived a few months ago at the same theatre.

WE are in receipt of the following communication:

New York, March 18, 1903.

To The Musical Courier:

I have noted your offer to contribute \$100,000 toward a Permanent Orchestra Endowment Fund, provided nine other men are found who are willing to do likewise. Too bad I am a woman!

JESSIE L. TANNEHILL.

We made no restriction as to sex, as a perusal of the editorial in question will show. Our correspondent may therefore send on the \$100,000 with impunity. That would leave only \$800,000 to collect, which is easy.

SEVERAL hundred dollars were realized at the last concert to aid the New York Daily News Free Coal Fund. This is one of the noblest and most practical charities in New York, well worthy of the generous support it is receiving. The announcement that the total contributions for the winter have reached nearly \$26,000 will soothe the feelings of the sympathetic friends of the very poor. During the winter hundreds of impoverished families received coal.

MASCAGNI'S new "Amica" was produced in Monte Carlo on March 16, and met with a friendly reception, as a private cable to THE MUSICAL COURIER informs us. The work is called "melodious rather than learned," and "ingratiating rather than revolutionary."

Geraldine Farrar, the American from the Berlin Royal Opera, sang the title role at short notice in place of Madame Calvé, who defected at the last moment as usual.

EDUARD STRAUSS, brother of the late Johann Strauss (and no relation to Richard Strauss!) celebrated his seventieth birthday, in Vienna, last week. Eduard Strauss is well known as a composer of waltzes, polkas and other light music, and was for many years the leader of the celebrated Strauss orchestra, which visited the United States under his direction, and made a successful tour.

RICHARD STRAUSS' new opera, "Salomé," based on the Oscar Wilde drama, will have its première at Dresden, and not in Prague, as originally announced. Strauss has practically completed the work, and is putting the finishing touches on the orchestration.

Heinrich Meyn in Italy.

HEINRICH MEYN, the baritone, is having great success in Rome, singing especially German, English and American composers' songs. He sang recently at the house of Contessa Gianotti, the wife of the King's chamberlain, and at the Marchesa De Vitti de Mario's and Dr. von Fleischl-Marxow's, the physician of the Austrian embassy. The Meyns have exchanged visits with the American Ambassador as well as those mentioned. Next month Mr. Meyn is to give a recital in Rome and one in Florence with Violinist Loeffler. Some American girls are his pupils in Rome and others are to study with him in Florence. Signor Sgambati was very complimentary in expressions of approval of Mr. Meyn's voice, method and enunciation, also praising his Italian and French.



News are plentiful this week.

Savage's "Parsifal" had an enormous success in Kansas City on Thursday, March 16. The production of "Parsifal" cost Mr. Savage \$135,000 before the opening in Boston last fall. The expenses of the company on the road average \$14,000 weekly. And in spite of all the Savage "Parsifal" company has not played a losing week since leaving New York. The fifteenth week was recently played at Cleveland, Ohio, and at the end of that week the profits from the "Parsifal" tour covered the entire amount expended in producing it—\$135,000. The most profitable single week enjoyed by the "Parsifal" company was in St. Louis, where the total receipts for seven performances netted \$36,000. "It looks like the American public is at last willing to make an issue between American and foreign musical effort," remarks a Western paper, which is renowned for its candor rather than for its diction.

The Covent Garden program promises two cycles of "Der Ring des Nibelungen," by R. Wagner, a composer whose bubble has burst. Other works slated for production are "Tristan" and "Meistersinger," also written by the R. Wagner aforementioned; and "Madame Butterfly" and "Andrea Chenier," both by composers who are greater than Wagner—in Italy. A novelty that promises well in the announcement is Franco Leoni's opera on the subject of "The Cat and the Cherub," Chester Bailey Fernald's gruesome Chinese drama, which was produced in New York and London some six or seven years ago. Those who have long memories for noteworthy bits of theatrical history will recall the extraordinarily fine piece of acting done in "The Cat and the Cherub" by the gentleman who played the role of the old Chinese doctor. He was Holbrook Blinn, who now is the Napoleon in the "Duchess of Dantzic" production at Daly's Theatre. It is well worth while a visit to Daly's, to see Blinn do the Napoleon part, even if you should not happen to be interested besides in pretty girls, gorgeous costumes and sceneries, delightful music, clever lyrics, and spirited and witty dialogue.

A news cable states that "the Pontifical gendarmes at the Vatican in Rome have been permitted to organize a brass band, which will in future assist at many of the Pontifical functions." At last the women who were excluded from the Catholic Church choirs may feel that they are about to be avenged.

A late war bulletin received from Pittsburg contains this news: "With 'Parsifal' at the high prices he insists on asking, Mr. Conried had an experience in Pittsburg similar to that of which he complained in Boston. Popular interest in Wagner's music drama was not keen enough to test the capacity of the theatre." It is understood that cables of sympathy have been exchanged between Conried and Kuropatkin, although the Russian commander is not nearly so badly off as the generalissimo of opera.

Kuropatkin has lost only rank and reputation, while Conried has actually lost money.

Cornelius Rübner is to play the Grieg piano concerto with the Boston Symphony Orchestra late this month. Who is Rübner? A Boston editor explains: "Mr. Rübner is a German product, and is the successor to Eddie MacDowell (at Columbia University), and it has always been a wonder how the said Rübner ever landed the position, when there were many first class men, better than he was, who wanted the job. Evidently the astute gentlemen who control the destinies of Columbia University thought the foreign article the only thing there was." Rübner is all right. He keeps some good American composer from wasting his time and talent as music professor at Columbia. Interest in art has waned perceptibly at that institution since Columbia won several victories in the football field last fall. American colleges could get on very well without music, but not without football. In George Ade's "The College Widow" Billy Bolton, the halfback, says

niees were played: Beethoven, Nos. 4 and 5; Brahms, No. 3, in F, and No. 1, in C minor; D'Indy, No. 2, in B flat; Schumann, No. 3, in E flat; Tchaikowsky, "Manfred," and Suk, E major, and Franck, D minor. Of overtures there were: Beethoven's "Leonore," No. 3; Berlioz's "King Lear," Dvorák's "Carnaval," Cornelius' "Barber of Bagdad," Goldmark's "In Italy" and "Sappho," Wagner's "Oberon," "Tannhäuser" and "The Flying Dutchman." Miscellaneous orchestral works included Dukas' scherzo, "The Sorcerer's Apprentice," Liszt-Mottl's legend, "St. Francis' Sermon to the Birds," Schubert's funeral march, Strauss' "Don Juan," Bachrich's arrangement, en suite, for string orchestra, of three numbers by Bach, the Brahms-Gericke waltzes, Rimsky-Korsakoff's symphonic suite, "Scheherazade," Tchaikowsky's "Italian Caprice" and the Berlioz arrangement of Weber's "Invitation to the Dance." The soloists at these concerts were Ysaye, Joseffy, Kreisler, Marie Nichols, Willy Hess, Olive Fremstad, Muriel Foster, d'Albert, Pachmann and Schelling.

kowsky. Juncker is also the leader of the orchestra and chorus shown in the picture, and he is slowly but surely familiarizing Tokio with the best that there is in the orchestral literature of the Occident. The two first violins of the Tokio orchestra are the Misses Koda, both pupils of Joachim, in Berlin. The Jap is evidently as thorough about his music as he is about frontal attacks and artillery aim.

Ernest Newman has heard the "Symphonia Domestica," and does not like it, for reasons which he states fully and entertainingly in the London Speaker. After tilting at Strauss for the manner in which he refuses to reveal the "poetic basis" of each new work of his, and later "gives clue after clue to his personal friends, till at length sufficient information is gathered to reconstruct the story that Strauss had worked upon," Mr. Newman questions whether the program of the "Symphonia Domestica" is a worthy one, and does not believe that under its "trivial subject" there is one of far deeper and wider import. The shrill baby theme is referred to as



ORCHESTRA OF THE TOKIO ACADEMY OF MUSIC, PROFESSOR JUNCKER, DIRECTOR.

tellingly: "Atwater College? Why, I never even heard of the place until it scored against Cornell last year." This may sound pessimistic, but we dare the music departments at our largest institutions of learning to name some of the musical celebrities graduated from there, composers, singers, pianists, conductors, violinists, cellists or musical theorists?

We wrote some time ago that in the American musical world, as in the commercial, money counts for more than brains, for if we have no money the multitude will never believe that we have brains. After putting forth this self condemnatory sentiment we are somewhat relieved to read in the Washington Star that "neither money nor brains count in life, for so many persons manage to get on with so little of either that we are beginning to lose our respect for both." Does that explain the music critic?

At the New York concerts of the Boston Symphony Orchestra this winter the following sympho-

Seymour was at the Boston Symphony concert of last Saturday and has drawn his impression of Schelling on page 26. Asked what he thought was the most remarkable thing about Schelling's performance, Seymour replied: "His eyes and his walk." Seymour is not musical.

The picture of the Japanese orchestra was procured by THE MUSICAL COURIER through the courtesy of Herbert A. Poole, of Yokohama, a member of the Poole family of amateur musicians, who have lived in Japan for many years and have done much to further the cause of European music in the Orient. Mr. Poole plays second violin in the Beethoven Quartet, of which August Juncker (formerly viola player in the Boston Symphony Orchestra) is the leader. This quartet regales the Japanese with strictly classical chamber music, including all the standard works by Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, Dvorák and Tschai-

"stupid noise," and the beautiful music with which Strauss describes his little hero taking the daily cold plunge fares thus at the remorseless Mr. Newman's pen: "I lay stress upon these trivial points because it is important that we should know exactly what Strauss' intentions were, for only then can we judge his symphony as a work of art. It is quite clear, then, that he has thought it worth while to put about a hundred people to a great deal of trouble and expense in order to suggest the imbecile spectacle of a baby shrieking in its bath; and I think it is time the world protested against so much of its leisure and its funds being taken up with sheer inanities of this kind."

The summing up, at least, lacks nothing in outspokenness, and is put this way:

But the baby episodes in the "Symphonia Domestica" are too great a demand on our indulgence, and one is bound to say that there is something wrong with a brain that can fall so low as this. I hold Strauss to be a man of enormous

gifts, a magician, a wonder worker of the first rank. But he can do nothing now on a large scale without deliberately spoiling it at some point or other out of pure freakishness—a freakishness that is not humor, but simply the temporary lapse into silliness of a very clever man. * * * It looks far more impressive on paper than it actually sounds; it is grossly overscored, a good third of the notes being perfectly superfluous, as anyone can discover for himself by following it with the score. The mania is growing on Strauss for filling the music paper with something or other, it matters not what; he has a lust for ink; it positively afflicts him to see an empty bar for any instrument. Master of orchestration as he is, there is page after page in the "Symphonia Domestica" containing the grossest of miscalculations; time after time we can see what his intention has been and how completely it has been frustrated by his own extravagance. He wants to wear all the clothes in his wardrobe at once. The same tendency is noticeable in his thematic work. When he has a good theme now he cannot leave it alone; he must fumble and fuss all round it till he has blurred its outlines and stifled half its expression; the pleasant little lullaby, for example, would have been three times as effective if he had not put in that jerky counterpoint against it on the oboe d'amore, bassoon and viola, which simply gives the impression that somebody or other is always coming in at the wrong place, and quite disturbs the atmosphere of the lullaby itself. Altogether I am inclined to think that the new work as a whole shows a decided falling off. The "Symphonia Domestica" I take to be the work of an enormously clever man who was once a genius.

The other London papers also contain "Symphonia Domestica" passages of great interest to the eager Strauss student. The Times disagrees with Mr. Newman. Whereas that gentleman writes: "It gave me less pleasure than any of Strauss' other big works, and I think time will prove the general quality of it to be inferior to that of 'Ein Heldenleben,'" "



ERNEST SCHELLING, PADEREWSKI PUPIL.

the Times holds that it is "far more attractive in a general way than 'Heldenleben.'" The scoring is masterly, we are pleased to note, but there are "many pages where the hearer has just to wait under an avalanche of noise as patiently as he can until something recognizable as music greets his ear." The Telegraph detects "cacophony" in the music, but nevertheless praises Strauss for "diabolical ingenuity," his "wealth of new orchestral colors," and the "audacity with which he sets precedents of form and harmony at defiance." The Standard holds up its pen in horror at a work so "exaggerated, grotesque and irrational." It accuses Strauss of "wildly ex-

perimenting," "appalling cacophony" and of writing "a wild burlesque." The Morning Post, with cool vision, pronounces the thing as "beyond question a creation of extraordinary power," and imposing, on account of its "daring and absolute unconventionality." The Daily News finds that the music "cuts deep because it is so sincere," and it is also "sensitive," "fiery," "energetic," "lyrical," "fanciful," "fantastic," "humorous," "clear," "beautiful," "striking," "novel in harmony," "wonderful," "full of surprises" and "an advance on the other symphonic poems." The Sunday Special credits Strauss with "enchaining power." The Daily Chronicle says that "before the end came many of the listeners had had enough." The Pall Mall Gazette is on the fence, and will probably not make up its final mind very soon. The St. James' Gazette enters into a mathematical demonstration without a Q. E. D. The Daily Graphic: "It is a work eminently calculated to reconcile to a belief in Strauss' genius many who have hitherto stood aloof." The Westminster Gazette thinks the work "bright and blithe."

Vecsey will make his farewell appearance in New York at an orchestra concert of his own in Carnegie Hall, Saturday, April 1. In order to demonstrate how unmusical and how much of a parrot he is, Vecsey will play Beethoven's concerto, Bach's "Chaconne" and Tchaikowsky's concerto.

The Illustrated Buffalo Express tells of a boy named Percy Hughes, "who has won 200 prizes in music." It was hard enough for Berlioz to win one, and poor Beethoven had to do without any.

A flurry of pleasure ran through local Pianodom last week when it was announced that Joseffy would soon make another concert appearance in this city. He is to play with the New York Symphony Orchestra on Sunday afternoon, April 2, in Carnegie Hall. And better still, he will play two concertos, Chopin, in E minor, and Liszt, in A major. Already there is a Paderewski rush for Joseffy tickets.

Hubermann lost the thumb of his right hand by cable last week in New York while shaving in Monte Carlo.

Elbert Hubbard is musical. While he was lecturing here last week someone in the audience laughed shrilly. "If you must laugh, don't laugh off the pitch," requested the sage of East Aurora. The American laugh! A book might be written about it.

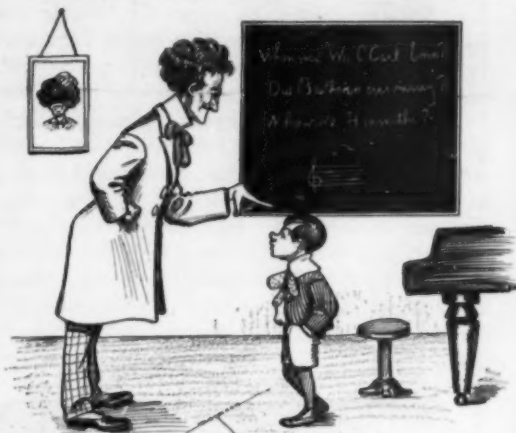
Hubermann's press agent should take a course of lessons from Louis Francis Brown, manager of the Burton Holmes lectures, or "travelogues," as he prefers to call them. The following is about as neat a piece of work in a much abused field as it has ever been our lot to encounter:

Louis Francis Brown, manager of the Burton Holmes lectures, relates a short anecdote which at one and the same time pays a tribute to a woman's honesty and to the Travelogues of Mr. Holmes as a stimulant to wakefulness.

"It happened," said Mr. Brown, "in an Indiana city, where Mr. Holmes was lecturing. A woman, evidently a widow, came to the lecture, accompanied by a little boy of nine or ten years, but with only one ticket for the two. The doorkeeper stopped her, of course, and asked her for her other ticket; she replied that she had brought the boy merely as an escort, and that while she wanted him to come in, she added, 'he always sleeps through every lecture, so I thought he would not need a ticket.' I had overheard this conversation and was so struck with the ludicrous side of it that I nodded to the doorkeeper and he admitted the widow and her sleepy escort. The lecture began, and I went into the manager's office to make the usual settlements for the evening's business. In the midst of our figuring we were interrupted by a timid knocking at the box office window, and, the window being opened, by a still more timid voice, as the hand

of the widow deposited the price of another seat, with the remark, 'Say, Mister, the boy is keeping awake.'"

And, by the way, don't ever miss a Burton Holmes lecture if you get the chance to hear one. Mr. Holmes is giving two series of talks just now at Carnegie Hall and at the Lyceum Theatre. He is a fluent and witty speechist, and illustrates his re-



Examiner—Why should classical music be preferred to ragtime?

Pupil—You're right, professor; why should it?

marks with a marvelous collection of moving and stationary pictures.

Marjorie Church, a fourteen year old pianist, will make her debut at Mendelssohn Hall on Friday evening, March 24. It is whispered that she is a tiny Amazon at the piano, à la the little Carreño of long ago.

Got your Paderewski seat?

LEONARD LIEBLING.

Musical Briefs.

Theodore Parkman Carter, a professional pupil of Madame de Wienzkowska, played at a recent musicale in Albany, N. Y., given by Mrs. Nelson H. Henry in honor of Mrs. Higgins, wife of the Governor. Besides his work as pianist, Mr. Carter has entered the ranks of composers.

Grace G. Gardner's pupil, Grace Jane Davis, is the new solo soprano for Trinity Church, Brooklyn. Miss Davis has a beautiful lyric voice, and her singing shows careful training and a correct method. Many applicants tried for this position, but Miss Davis was the unanimous choice of the music committee.

Mary L. Wheeler's Teacher.

134 EAST FORTY-NINTH STREET, NEW YORK, March 19, 1905.

Editors of The Musical Courier:

MAY I ask you to correct a slight error in the last number of THE COURIER? In the notice of Miss Hedley's recital I was put on record as a pupil of Leschetizky, while as a matter of fact I never even saw that remarkable man, but am a pupil of Madame Stepanoff. Not only my loyalty but my pride makes me wish to have the mistake rectified, even though it can make little difference to any one but me. MARY L. WHEELER.

Bauer's Pupils' Concert.

ERNST H. BAUER'S pupils gave their twelfth annual concert at Knabe Hall, Saturday night of last week, with the assistance of Annie Tarnowski, pianist, Frederick Munzer, 'cello, and Daniel Wilson, organ. All of the performers showed good schooling and several of them distinguished themselves. Willy Doenges played the first movement from the Beethoven violin concerto, and the other performers were Harry Shostac, Charles Kunen, Cyril Tobien, Freddie Harms, Alexander Schulz, Norman Finn, Morris S. Nitke, Augusta Tarnowski, Ray Smith, Margarethe Simon, Lillian Epstein, Hilda Kantrowitz, Henry P. Fittger, Waldemar Alves, Gustav Lustig and Ernst Sommergren.

Blumenschein to Shine.

AT the centenary festival of Schiller, to be held in May, in Dayton, Ohio, Mr. W. L. Blumenschein will conduct a chorus of 200 and the orchestra. It will be well done, for Mr. Blumenschein knows what it means to conduct choruses.

PADEREWSKI

New York Recital

CARNEGIE HALL
MARCH 25, 2:30 P. M.

PROGRAM.

Fantasia, op. 17,	Schumann
Toccata, op. 7,	Schumann
Sonata, op. 27, No. 2,	Beethoven
Variations,	Brahms-Paganini
Ballade, G minor,	Chopin
Etudes, Nos. 12, 7 and 3, op. 10,	Chopin
Mazurka, B minor, op. 33, No. 4,	Chopin
Nocturne, B major, op. 62,	Chopin
Scherzo, op. 39,	Chopin

STEINWAY PIANO



What the Jury Thinks.



Ysaie Recital.

The Globe

Carnegie Hall was not crowded to the doors as it was at his earlier appearances.

The Globe

There were moments when he seemed neither more nor less than stale.

The Globe

It is possible to have enough even of Ysaie. * * * The program was needlessly long, and the audience began to drift away long before it ended.

The New York Press

The less said of Miss Frieda Stender's singing, the better.

Russian Symphony Concert.

The New York Times

Taneyeff has none of his compatriots' aspirations for tone picturing in Russian colors, the use of characteristic Russian themes or melodic traits significant of the national folksong.

Ysaie-Kreisler Concert.

The Globe

Neither of the distinguished players seemed quite at home with the other, or, for the moment, with Bach.

The Globe

Bach, you felt, had been better served by less eminent violinists.

The Sun

Ysaie's performance last evening of the Saint-Saëns concerto was not up to his own standard. He sinned often against the pitch, and he reveled in the saccharine slide of the sentimental portamento till he made one yearn for a bit of solid legato.

The World

Ysaie first played Saint-Saëns' violin concerto in a very disappointing manner. His intonation was wavering, and he overaccentuated the sentimentality of this work.

The Evening Sun

Ysaie's violin recital packed Carnegie Hall to the doors last night.

New York American

Ysaie played enchantingly at Carnegie Hall last evening.

The New York Press

Fiddling away like one possessed before a throng of enthusiasts who crowded up to the Carnegie Hall stage at 11:10 o'clock last night, it seemed Eugene Ysaie would have to keep on until morning, so insistent were the demands. But he finally escaped.

THE NEW YORK HERALD

She has a voice of pleasant quality and an enjoyable style.

The Evening Sun

The Taneyeff Symphony has distinctly Russian qualities.

THE EVENING MAIL

Nothing short of just this unusual apparatus could have set forth the ideas the composer had in mind.

The New York Times

Mr. Ysaie was in excellent form; better form than he has been at some of his recent appearances, and played Saint-Saëns' concerto with that peculiarly ingratiating style, poetical, gracious, romantic, that he brings to this work. It is a work that he ennobles and dignifies by the beauty of his performance.

The Evening Post

It takes a Frenchman like Ysaie to reveal all its beauty. The slow movement last night had the fascination of dream music.

The World

Ysaie grew sentimental upon slightest musical provocation, while Kreisler kept his classic outlines of playing clear and nobly defined.

The New York Times

The Saint-Saëns concerto does not touch the highest summits of musical inspiration.

Oratorio Society Concert.

The World

Mme. Kirkby Lunn seemed indisposed.

The Evening Post

Strauss' "Taillefer" ballad is as noisy, from beginning to end, as his Buster Brown symphony (better known as the "Sinfonia Domestica"), and, as in most of his works, incessant din serves chiefly as a means of stunning the hearers and distracting their attention from the fact that he has no melodic news to convey.

The Evening Post

Most of the music seemed little more than a monotonous, chaotic din.

The World

The Russian, Dvorák * *

The Evening Post

A much more pleasing impression was made by the work which last night preceded "Taillefer"—Dvorák's "Stabat Mater" * * *

The Sun

The Strauss number was given with abundant energy and earnestness.

The Sun

The instrumentation is huge and intricate. Trombones labor in stertorous gaspings, and piccolos shriek wildly. Bells are hammered in a way which suggests that William's forces stopped in the heat of battle to shoe their horses. Violins indulge in whirling figures, suggestive of whizzing arrows. Drums bang and thump incessantly.

The Evening Telegram

The contrast, as the men played together, was in Ysaie's favor.

The Evening Post

One feels tempted to pronounce it the most melodious and altogether charming work of its class. It has abundance of ideas, exquisite harmonies. * * *

The Evening Post

The conductor was lucky to have such an excellent soloist as Kirkby Lunn.

The Globe

The sheer sweep and spirit, the volume and the bigness of it whirl you forward. You can no more stop to weigh and separate than a boat can stop when each wave carries it higher. Of only one thing are you quite sure, the broad, sturdy, straightforward major tune that Taillefer sings to hearten the host. Strauss knows how to invent those tunes. They appear, even in his most intricate "tone poems." He has seldom devised a better one than that he puts into Taillefer's mouth and uses time and again in the ballad.

The Globe

Its music is direct, vivid, vigorous, tense with incident. * * *

The Evening Post

Dvorák, the great Bohemian * * *

The Globe

Perhaps "Taillefer" would have seemed less the welcome voice of a strong man had something less cloying than Dvorák's setting of the "Stabat Mater" preceded it.

The New York Press

Seldom, indeed, if ever, have we listened to so ragged and muddy a performance.

The New York Press

Strauss has clothed this poem in an impressive and interesting musical garb, using the choral voices and the solo parts in a homophonous melodic and declamatory style, but displaying all his phenomenal art of polyphonic writing in his treatment of the orchestra, particularly in that episode of the work illustrating the battle of Hastings.

The battle is the real Strauss article. While it was going on the veterans of the Oratorio Chorus stared in shocked amazement at the indecent antics of the orchestra. If anyone can find anything uplifting or inspiring, or even superficially beautiful, in this composition, he is a discoverer of much skill.

New York Tribune

Of the solo quartet no member was impeccable as to pitch.

The New York Press

Daniel Beddoe was quite wanting in distinction.

THE NEW YORK HERALD

Neither the conductor nor his big forces seemed quite prepared. * * *

New York Tribune

Mr. Witherspoon was competent, nothing more.

Ysaie-Kreisler Concert (Second).

The New York Times

The performance of the Bach double concerto showed the same qualities as it did on Monday evening.

The Globe

Ysaie conducted for Kreisler without distinction.

The Globe

Ysaie conducted the orchestral part, and did it with such artistic care and loving conscientiousness that no one would have suspected that these two great artists were rivals for the king's throne in the realm of the violin.

Boston Symphony Concert.

The New York Times

This "Manfred" music is yet of memorable imaginative power and breadth, not so universal as the great outpouring of genius that is called the "Symphonie Pathétique," but still a vital and enthralling utterance.

THE EVENING MAIL

This "Manfred" music was inspired by Byron's poem, but the composer exercised great freedom in his emotional scheme, interpolating moods not found in the text, and omitting all but a few striking episodes.

The New York Press

"Manfred" symphony. * * * To our way of thinking there are few

It is a most interesting and stirring musical exposition of a delightfully fresh and spirited ballad. The composer has absorbed the message of the poem delightfully and with characteristic exuberance and energy, backed up by an unexampled command of orchestration and an amazing contrapuntal cleverness, has reproduced it musically in a way worthy of his genius and inspiring in its effect.

The New York Times

The solo quartet was uncommonly competent.

The New York Times

His singing is mostly intelligent, and, at its best, finely artistic.

New York Tribune

The chorus' confident singing deserved all praise.

New Yorker Staats-Zeitung

Herbert Witherspoon sang with excellent musical insight.

The World

The later performance was infinitely more satisfying.

The Evening Post

M. Ysaie conducted the orchestral part, and did it with such artistic care and loving conscientiousness that no one would have suspected that these two great artists were rivals for the king's throne in the realm of the violin.

The Sun

This symphony * * * rises in its most potent passages to a plane of crushing sorrow, * * * almost, if not quite, equaling the "Pathétique" symphony.

The Sun

It is a most intimate and eloquent exposition of Byronic ideals and moods.

The Sun

Gloom, tragedy, passionate melancholy and yearning love were familiar

works of the Russian which bear so clearly the marks of labor and want of true inspiration.

The Evening Post.

"Manfred" is a work so utterly uninspired and dull that one wonders it can have flown from the same pen that wrote the immortal fifth and sixth symphonies.

The Evening Post.

The soloist of the evening was Fritz Kreisler, who unfortunately chose once more to perform Brahms' dreary violin concerto.

The Evening Post.

A more passionate conductor than Mr. Gericke, and an orchestra more accustomed to playing emotionally, might have made the "Manfred" music more entertaining; as it was, it was almost a torture to listen to it.

Decsi Studio Musicals.

At the Decsi studios Saturday evening a distinguished company of listeners heard a program of modern songs sung by his advanced pupils, a program of fifteen numbers being performed. Lily Watt sang with much temperament and brilliancy Tchaikowsky's "Why," Schumann's "Der Nussbaum" and the aria from "Pagliacci," as well as a duet with Baritone Otto Schubert. Miss Ivins has developed much, singing songs by Franz, Hahn and the "Tannhäuser" aria with great credit to herself. Miss Booth was a surprise in the aria from "Aida" and "Mia Piccerella Deh," by Gomez, as well as in the grand duet from "Aida," sung with Miss Ivins. This duet was one of the best things done in the entire evening. Young Miss Reynolds sang "Rejoice Greatly" with fluent coloratura technique, and Strauss' "Serenade" with much warmth. She is a promising talent. Little Martha Hughes sang brilliantly Stern's waltz song; her progress will be watched with interest. Otto Schubert has warm musical blood and a fine baritone voice; he sang "Il balen" and later songs from Fielitz's "Eliland." Miss Clark gave welcome variety to the program by reciting a French-Canadian monologue. Mr. Gyongyshalaszy played the Liszt "Love Dream," and Elise Reimer did a large share of the work of the evening, and did it noticeably well, as accompanist.

Maestro Decsi achieves results, as borne out in the varied vocal offerings of the evening. Always there were the vivacity and musical warmth associated with his nationality, Hungary, and the evening might be called "An Evening with Coming Prime Donne." Some of these are now ready for the Van Dyck-Decsi operatic school, to be established under these masters in Brussels and New York.

Von Doenhoff Pupils.

THE three here named are not pupils in the ordinary sense of the word, but young artists well on the road to prominence. Harriet Barkley is singing in concerts, and at the Clinton Avenue Congregational Church; Sadie Baron made a special hit with "Love Is a Bubble" in a Brooklyn concert, and Emma Michael is soprano of the P. E. Church of the Ascension, of Philadelphia. All are good students, who show the result of the thorough schooling Helen von Doenhoff gives her pupils.

MAESTRO P. FLORIDIA

Piano-Opera-Chamber Music.
Studio: 134 Carnegie Hall. Tuesdays and Fridays, A. M.

JUSTIN THATCHER

TENOR.

Address: 400 West 57th Street, New York.

HARPER, BASSO.

Arcade Building, 1947 Broadway, NEW YORK.

moods of this composer's music, and Byron's introspective morbidity and despondent philosophy moved him to influential utterance.

The Evening Sun.

As a symphony it was charming, with many an echo of the fifth and the "Pathétique."

The Evening Sun.

This composition, which was some time accepted with doubts, is now hailed with acclamation. It is a beloved number in the repertory of great violinists, who alone may hope to set forth its content to the inspiration of the populace.

THE NEW YORK HERALD.

In its nineteenth years of concert giving in New York the Boston Symphony Orchestra has probably never achieved more brilliant results than those which marked its final evening concert of the season at Carnegie Hall last night.

POWERS' STUDENT RECITALS.

THE spacious studios of the Powers-Hoeck suite were crowded, as usual, to listen to a recital given by Madame Ellsworth, soprano. Her voice is beautiful and of great compass and power. Madame Ellsworth has also a temperament in perfect keeping with her other gifts, and her achievements on Saturday were the result of hard and persevering study as well. She has been a pupil of Mr. Powers for four years, and after a season



MADAME ELLSWORTH.

abroad with Mr. Powers and his class this coming summer she will be frequently heard in New York on her return.

Her rendering of the mad scene from "Hamlet," together with the Handel air and the Strauss songs, revealed all the beauties of her voice. Madame Ellsworth is a young woman, and her career will be watched with interest by a host of friends.

Madame Ellsworth was assisted by Miss Marquisée, a young violinist of much present attainment and future promise. She plays with warmth and understanding, and is at the outset of a bright career. Jeanne Loreau, the teacher of French at these studios, and Mr. Powers also gave much pleasure by their contributions to an unusually fine program. Probably no musicales in this city are attracting greater attention than these this season, the space being entirely inadequate to the demand for invitations.

A Music Trust.

(From the Chicago Journal.)

A GREAT musical college trust is proposed, with \$4,000,000 capital, and colleges in San Francisco, Chicago and New York. The presidency of the system has been offered to Dr. Florence Ziegfeld, of the Chicago Musical College. W. K. Ziegfeld is now in New York, and there are reports that he is selecting a site for the New York branch.

"There is no musical college of any size in New York city," said Dr. Florence Ziegfeld today. "As long ago as when William Steinway was active in the musical life of New York this plan of a group of colleges was considered. The schools in San Francisco and New York could be conducted with this one in Chicago as a single institution."

"The formation of three large schools under one management would naturally bring the foremost musicians of Europe to this country to form the faculty. We have already brought over quite a number. This year a new pianist is coming from Berlin, Waldemar Lutschg. He is one of the most distinguished of modern pianists in Europe."

"Would Moszkowski come? Yes, whenever I want him, now that Emil Saurer has come, and Alexander von Fielitz. We can make this country the foremost in the world for musical study."

While crossing the Atlantic recently Dr. Ziegfeld was accompanied by Weingartner, the great orchestra leader

of Munich, whose name has been frequently mentioned as the successor to Theodore Thomas in the Chicago Orchestra.

"Mr. Weingartner was very seasick and not much interested in Chicago when I first talked to him about coming here," said Dr. Ziegfeld. "But before we reached land, and after I had told him of the musicians we had here already, and the many more that were coming, he became quite enthusiastic. I am confident he would have come here if the orchestra directors wanted him, and at a price not to exceed that paid Mr. Thomas. However, I prefer that they retain Mr. Stock, unless Weingartner or some one equally famous should be found."

Unmusical Boston.

(From the Boston Iconoclast.)

HEINRICH CONRIED does not like Boston as a musical city. He seems to think that we don't know anything, when in reality it is because we are wise that he dislikes us. And it is all over "Parsifal." For three weeks, with two matinee performances in each week, we had a very good presentation of the much discussed music drama. And it was not a "chromo," either.

There may not have been the same large orchestra and the "Parsifal" was better in the German production, but scenically and in ensemble work the Savage production was away ahead of Herr Conried's. And it was at \$3 per as against \$10 per. Now "Parsifal" is a "show" piece, pure and simple. The air of mysticism which has enervated it at Bayreuth and the difficulty of securing it for this country gave the work a novelty.

When once seen there was little left. The reverential side did not enter into the minds of one in a thousand, and there was no reason why it should, and the only surprising thing to me was that Herr Conried had any audience at all. So if he is mad at our treatment of his offering and wishes to sulk in his tent next season we will have to let him sulk. We can stand it if he can.

Bowman Pupil a Bride.

CECILE LOUISE CASTEGNIER, a pupil of Edward Morris Bowman, was one of the brides of a double wedding Thursday of last week, March 16, at the residence of Prof. and Mrs. George Castegnier, at 14 Morningside avenue. Miss Castegnier at this ceremony became the wife of Charles Ranson Steele. The second bride of the evening was the other Miss Castegnier, Madeleine Hermance, and her husband, Raymond Dean Steele, is the brother of the other bridegroom. The ceremony was performed by the Rev. Dr. Wylie, of the Scotch Presbyterian Church, assisted by the Rev. Mr. Triplett. Mr. Bowman played Grieg's bridal music as Mr. Castegnier entered the parlors with his daughter arrayed in bridal robes, and after the benediction the Mendelssohn wedding march was performed. Cecile Louise Castegnier, who is now Mrs. Charles Ranson Steele, gave two piano recitals last season in Carnegie Chamber Music Hall, and at the time won favor for her artistic performances.



The Dramatists.

THE ATHENIAN SOCIETY OF LONDON AND NEW YORK have secured a few copies of that wonderful painting (of which the above is merely a half tone miniature), and will send, free of charge, to the first twenty-five readers of THE MUSICAL COURIER who will send in their names, a perfect copy, in photogravure, size 17x21, on Japan Vellum, ready for framing. This is done to announce the completion of the ATHENIAN SOCIETY'S gigantic undertaking, that of translating and arranging for private use the "Dramas" and "Operas" of every nation on earth. Advance sheets, illustrations and history of same will be sent free of charge to each applicant who will send their name and address to JAS. P. BOYD, the American Director of the ATHENIAN SOCIETY, 853 Broadway, New York.

MUSIC IN ZURICH.

V MAINAUSTRASSE 247,
ZURICH, Switzerland, March 1, 1905.

ZURICH, although a city of only 165,000 inhabitants, can boast of a superior musical life. The Swiss have always been known to be music loving, and the large contingent of Germans residing here certainly adds greatly to the interest for that art. The many concerts given during the season are well patronized, and I could notice on several occasions that the applause was not only enthusiastic, which bespoke a love for music, but also discriminating.

The dominating influence is the Tonhalle Gesellschaft. In the Tonhalle take place almost all the concerts. In addition to a large hall, with a seating capacity of 1,800, there is a smaller one, seating 500 people. It is an imposing building, situated on the Alpenquai, and faces the beautiful lake. Facing the building is a large garden and restaurant, and here the Züricher sit nightly during the summer, drink their beer or wine, and listen to the concerts of the Tonhalle Orchestra. This is a permanent organization, consisting of fifty excellent players, but during the winter it is increased to ninety performers for the series of ten symphony concerts, which again are followed by six popular symphony concerts. The orchestra is conducted by Dr. Friedrich Hegar, who has done much here for the cause of music. His programs, while they give a liberal share to the classics; also offer many modern works. Richard Strauss' "Symphonia Domestica" was played here before the composer conducted it for its first performance in Berlin last December.

This season we had among others d'Albert, Hugo Heermann, Thibaud, Demuth, Lula Mysz-Gmeiner and Robert Freund, the latter a noted local pianist and a great Brahms player. He was the soloist at the tenth symphony concert and played Richard Strauss' "Burleske." I could not attend this concert, but I heard the one before it, with Mrs. Mysz-Gmeiner as soloist. She is a wonderful artist and considered one of the greatest lieder singers in Germany. Her aria from Verdi's "Ernani" and songs by Schubert, Brahms, &c., revealed a voice of surpassing quality and fine training, while her interpretations bespoke the true artist. Her success was overwhelming with the audience, which was no less captivated by her attractive personality. The symphony on that occasion was Bruckner's eighth, which created a profound impression. This cannot be said of the second symphony by Vincent d'Indy, which was played at the first popular symphony concert on February 28. It was quite a relief to hear after it Haydn's E flat major symphony, and the audience testified to that in an unmistakable manner, although the former work was excellently given by Hegar and his men.

As I have been here only three weeks and as the season is fast drawing to a close I will have little opportunity to write about concerts here. But there are a few attractions to come in the near future, and about them, as well as the opera, I will speak in my next letter.

NATORP BLUMENFELD.

Janet Spencer in Buffalo.

THE contralto, Janet Spencer, was a soloist at the Buffalo Guido Chorus concert, winning much newspaper praise, as follows:

Janet Spencer, of New York, was the soloist of the evening, and in her the audience found a woman of charming appearance, with a voice of wide range and beautiful tone. She was greeted with tremendous enthusiasm. The opening number, "O Don Fatale," from Verdi's "Don Carlos," was sung without flaw or blemish. In the "Night Song," by Zoellner, her tone blended beautifully with those of the chorus.—Buffalo Evening Times, March 4, 1905.

Janet Spencer, of New York, was the soloist for the evening and the managers were most fortunate in obtaining her services. She has a pure, rich, strong, admirably cultivated contralto, and sings with rare expression. There was a very charming sympathetic quality that was artistically displayed. She delighted the large audience at once and generously responded to the encores.—Buffalo Commercial.

The soloist was Janet Spencer, of New York. She sang the air "O Don Fatale" and a group of songs by Harris, Lidgely and Fisher. Miss Spencer's voice is a remarkably fine organ, rich and resonant. The lower tones especially are of excellent quality and most agreeable.—Buffalo Evening News, March 4, 1905.

Too much praise cannot be accorded the soloist, Janet Spencer, of New York. To a voice of unusual warmth, Miss Spencer adds perfect musical intelligence, artistic finish and a pleasing personality. Her solos were of a character to show her ability in every field of the art. She displayed great power and dramatic force.

PRYOR
WALLACK'S THEATRE, AND HIS **BAND**
Sunday Evening, March 26, 8 o'clock.

Her work was a revelation and the listener wondered what new charms of vocalization or tone color would be next displayed. Two delightful encores were given and the singer received a bouquet.—Buffalo Courier.

The Guido Chorus made no mistake in engaging as the soloist of last evening Janet Spencer, contralto, of New York. It is not often that a singer so richly endowed is heard on the concert stage. Her voice is a beautiful one, even and homogeneous from top to bottom, of rich color and of large range and volume. Moreover, it is finely schooled and under the control of a thoroughly musical nature. As a final advantage, Miss Spencer has a charming stage presence and manner. She made a complete conquest of her audience by her voice, her work and her personality.—Buffalo Express.

PROVIDENCE.

WEDNESDAY evening March 29, is the date set for the appearance of Paderewski, at Infantry Hall. We are indebted for this concert, as we have been for several others of this nature during the past season, to the Providence Musical Association, who, under the energetic management of Lucy H. Miller, has been endeavoring to lift the musical standard a little higher in this city, although the stockholders in many instances have been obliged to make up deficits from their own pockets. They are not discouraged and will continue the good work.

Albert M. Steinert announces that he has secured Fritz Kreisler and Josef Hofmann for a return engagement at Infantry Hall, the date to be announced later.

An interesting song recital was given Tuesday evening, March 14, in Fielden-Chace Hall by Helen Louise Ames, soprano, who was assisted by Albert T. Foster, violinist, and Florence E. Ames and Edith May Lang, accompanists. Miss Ames is the possessor of a pleasing soprano voice and was heard to advantage in groups of old English, Italian and German songs. Mr. Foster's numbers were well received and Florence E. Ames and Edith May Lang added much to the success of the program in their skillful and sympathetic accompaniments.

Birdice Blye's Recital.

THE piano recital by Birdice Blye at the National Arts Club, West Thirty-fourth street, last Saturday evening, was an unusually interesting entertainment. Madame Blye is a pianist endowed with talent and versatility, and the audience present was made up of people with artistic inclinations, many of them occupying art vocations. Madame Blye commands a superb mechanism, which is dominated by her musical nature, and her playing consequently is thoroughly intelligent. Although in appearance Madame Blye is far from robust, yet she produces a large tone and she has a powerful grasp of the keyboard.

Beautiful phrasing and a fine knowledge of pedal usage, combined with delicious singing quality, make Madame Blye's efforts artistic to a high degree.

Madame Blye should come East often.

Here is the program, to which was added the Pabst arrangement from the "Dornröschen" suite by Tchaikowsky:

Impromptu in A minor.....	Rubinstein
Intermezzo, op. 118, No. 6.....	Brahms
Intermezzo, op. 117, No. 1 (Cradle Song).....	Brahms
Die Forelle.....	Schubert-Heller
Prelude, op. 28, No. 17.....	Chopin
Fantasia, op. 49.....	Chopin
Scherzo, op. 39.....	Chopin
Valse in A.....	Tchaikowsky
Etude in F.....	Neupert
Tu m'Attires, op. 2, No. 8.....	Henselt
Invitation to the Dance.....	Weber-Tausig

Chance to Win a Gold Medal.

THE Crescendo Club, of Lexington, Ky., offer a gold medal for the best musical setting to the following ode for a male choir of four voices:

WILLIAM CAMPBELL PRESTON BRECKINRIDGE.

Come! and the close of glorious days lament,
For he is dead who was our mighty last.
Aye, he is dead, and in his casket
Lies low the form of our heroic past.

Hark! In the solemn void his passing wrought,
The silver echoes of his tones ring clear.
From the stored plenty of his domed thought
Plain for the right he spoke and knew not fear.

The muffled drum sounds for a warrior gone.
Dauntless he faced his people's sorest stress
With sword unsheathed; he who but now was one
Gently as only strength knows gentleness.

Yet not for him lament who first finds rest
From tireless toiling for his fellows' weal;
Yield him to God, who knows and loves him best,
Peace, mournful bells! and sound a triumph peal.

ANNE FITZGERALD MACLEAN.

The setting is to be submitted to five competent judges, likely to be R. de Roode, Lexington, Ky.; Thomas Tapper, Boston, Mass.; Frederick W. Root, Chicago, Ill.; Frank H. Tubbs, New York city. The fifth judge has not yet been decided upon. Address all communications to C. F. Croxton, musical director, Lexington, Ky.

QUESTIONS AND ANSWERS.

A Correction.

110 EAST SEVENTEENTH STREET,
NEW YORK, March 15, 1905.

To The Musical Courier:

Kindly allow me to call your attention to a slight error that crept into the print of my letter "On Singing." I am made to say that "no teacher of experience with the singing voice will, if the voice sounds dull, insist that the student hum first before singing on the vowels," whereas I wrote "any teacher," &c. The substitution of that little word no for any gives to my statement an entirely different aspect. Hoping that you will be good enough to correct this mistake, I am, sincerely yours,
S. CAMILLO ENGEL.

A RHAPSODY.

(Lines suggested by the twenty-fifth anniversary performances of the Arion Club, Providence, R. I., March 1 and 2, 1905.)

"Where leads the Fount of Life the way
Mayst thou undoubting follow."

O Music, Poesy divine; thou glorious pair
Born each for the other;
How, late, the wondrous spell
Thou weavest for the hearts and minds of men,
Upon us here hath fallen.

And ye departed ones, whose heavenly gifts and skill
Wrought out those noble themes the which we sang—
From off the heights of thy serene enjoyment
Dost sometimes earthward bend a listening ear;
And didst not catch of ours one faintest sound
Speeding as rivulet to river;
To blend with those exalted strains
Now, to thee, made familiar?

For thus it seemed, as in an ecstasy of song,
With hearts aglow and voices freshly tuned,
The soul was wafted toward the spheres celestial.

O memories most precious of music old yet new—
Till we are called from this to yonder heavenly choir,
May thy sweet influence prevail and day by day
Gladden our toil, grim disappointment's bitterness assuage,
Sorrow and pain allay or what of ills may us betide,
And bring to all a blessing.

JULES JORDAN.

PROVIDENCE, R. I., March 4, 1905.

Recommends Buzzi-Peccia.

NEW YORK, February 4, 1905.

MY DEAR BUZZI-PECCIA—The bearer of this note is a young lady who desires to study seriously the vocal art—placement of voice, enunciation and artistic diction with which you are so familiar.

I am sure that under your guidance her success will be assured, for in these days, alas, the vocal art is taught, generally, in a very superficial manner and often hurried. I take pleasure in recommending you because I know with how much love and interest you teach our bel canto. Assuring you I will send you some other pupils soon,
I am your dear friend,
E. CARUSO.

[There are Italian vocal teachers who are not musicians, and others who are musicians who are not vocal teachers. Signor Buzzi-Peccia combines both functions. It is he who arranged for the Ricordi house the piano arrangements of most of the modern Italian operas. He is a symphonic writer, a conductor and a profound student of the voice, and Signor Caruso knows this all, as do other advanced Italian musician and artists. It is simply the modesty of Signor Buzzi-Peccia that has kept him in the background, but he deserves the publicity of his merits.—ED. M. C.]

MENDELSSOHN HALL.

Friday Evening, March 24. AT 8:15.

Marjorie Church

REMARKABLE YOUNG PIANIST.

Seats at Ditson's on and After March 17.

The Program.

PART I.

- | | |
|----------------------------------|-----------|
| 1. Sonata..... | SCARLATTI |
| 2. Impromptu, Op. 90, No. 2..... | SCHUBERT |
| 3. Nocturne, Op. 32, No. 1..... | CHOPIN |
| 4. Rondo Brillante, Op. 62..... | Weber |

PART II.

- | | |
|---|--------------|
| 5. Polonaise, Op. 45, No. 1..... | MOZKOWSKI |
| 6. Spinning Song..... | WAGNER-LIBET |
| 7. Impromptu, in A flat, Op. 29..... | CHOPIN |
| 8. Waltz, in A flat, Op. 64, No. 3..... | CHOPIN |
| 9. Concerto, in G minor..... | MENDELSSOHN |

(a) Molto allegro, (b) Andante, (c) Presto.

KNABE PIANO USED.

'Round About the Town.



NE club that is becoming noted for its extending of the proverbial latchstring to musicians who are not in its membership is the Professional Woman's League. Its weekly meetings invariably furnish a musical treat to the members and guests in the way of some good music in which many of our local and visiting musicians take part. In fact, some of the programs are at times exceptionally artistic and do much credit to Aimée Abbott, musical director of the league and herself a singer of note. It is evident that she can distinguish a squawker from a vocalist, a scraper from a violinist, and a ragtime pounder from a pianist. The league's last two affairs in its new clubhouse attracted large audiences. Leo Braun, a pianist and composer from Berlin, played Liszt compositions skillfully at last Friday's meeting. Amelia Summerville sang several ballads, and John Coryell and Dr. H. Solotaroff related anecdotes and experiences in Russia.

The preceding week's musicale celebrated P. W. L.'s twelfth anniversary, and to show just how big a girl Miss League had grown to be the officers and members kept "open house" all afternoon and evening. Mrs. Edward Arden, the president of the league, and a group of handsomely gowned ladies were the hostesses. In addition to an orchestra there was much vocal and instrumental music. Miss Ainsworth Coburn, a soprano pupil of J. Jerome Hayes, sang ballads sweetly. A new singer to New York who surprised his hearers by his glorious bass voice was Edward Beckenbach, a pupil of Mrs. M. B. Parry, of Galesburg, Ill. His voice is well placed and he uses it artistically. Forbes Law Duguid, the Scotch baritone, also sang several ballads pleasingly.

An informal musicale in honor of Elizabeth Dunn was given by Anna Carley at her West Forty-sixth street residence last Sunday evening. Chorus selections from "Stabat Mater" were sung by Nellie Clark, Julia Carley, Rose Fox, Mark Burke, Mrs. Monahan, Nellie O'Hare, Kate Pryer and Mrs. Bennett. Philip Marcen, a promising young baritone, sang "Brothers" and "Two Grenadiers," by Schumann.

Other sacred and ballad numbers were contributed by Thomas Barnes, of Detroit; Joseph Travers, baritone; Thomas Carley, bass; Thomas Timmons, tenor; T. Mackey, Mark Smith, Jerome Pennel and T. McBride.

A. M. Norden, the composer and pianist from Vienna, gave a recital of some of his own popular compositions to an appreciative audience in Knabe Hall on Wednesday evening of last week. He was assisted by Lillian Snelling, mezzo soprano, who sang "Twilight," "Love's Call," "It Was a Dream" and "Only a Thought" rather daintily; and by Francis Archambault, baritone, who sang "Under Thy Rose Wreathed Window" and two other ballads, being heartily encored. Edith Yarrington, a high soprano, sang "Love's Rapture," "What the Little Bird Said" and "That's the Way With Me." Laura Millard gave three of Mr. Norden's popular negro melodies in a quaint manner. Mr. Norden, besides playing all the accompaniments, contributed his "Medley of Vienna Waltzes," "Variations of the Last Rose of Summer" and "Rhapsody of Hungarian Themes" as piano solos.

All these selections are only a small part of Mr. Norden's work, as he has written thirty operas, two of which have been produced in this country, one being now on tour. Another, "The West Point Cadet," having been withdrawn with Della Fox's breakdown, will be produced again next season under better auspices.

George Henry Day, pianist, made an excellent impression by his playing of Beethoven's sonata, op. 53, and Bartlett's "Polka de Concert" at a musicale in the New York Maennerchor Hall, East Fifty-sixth street, on Monday evening of last week. Mark Smith sang his new topical song, "That's Us," from the manuscript, and was encored. Frank Smith accompanied admirably in this and other numbers. Florence Gray, soprano, and May Lorimer, mezzo soprano, added to the vocal interest of the program by their sweet ballad singing. Messrs. Lynch, Kelly, Fitzgibbons and Shea sang several merry glee and part songs in a rollicking style. William F. H. Day, Theodore L. Hopp and James L. Cochrane were the other contributors to an attractive program.

Robert Emmet Lennon, the Irish tenor, will give a public performance of an original Irish musical drama early next month. Mr. Lennon will sing most of the

solo numbers and will have the assistance of other prominent New York singers.

A feature of Elizabeth Forbes' entertainment at the Hotel Astor recently was Miss De Salazar's charming rendition of a group of Spanish songs. Her piquant manner and excellent expression won deserved encores. She was accompanied by Paul De Costa, composer and pianist. Jackson P. Searle, baritone, and Camille Birnbohm, soprano, added lustre to the program with their delightful singing of English ballads.

Music students are now finding a pleasant Lenten diversion in the lectures of Burton Holmes, which were begun in Carnegie Hall on Sunday evening last, and also in Daniel Frohman's Lyceum Theatre, on Monday and Tuesday afternoons. There will be four more of these Sunday night "Travelogues" in Carnegie Hall by request of the musicians and students who are unable to attend weekdays. This is Mr. Holmes' eighth season in New York since he succeeded to the mantle of John L. Stoddard.

"In London" was the first of the course of five. The other subjects are "Round London," "Ireland," "Russia," and "Japan."

Immediately after the close of his New York engagement Mr. Holmes will go to London to give his second series of lectures there. When he appeared in England a year ago he was warmly received, his form of entertainment being entirely new to the Londoners. At first they were inclined to poke fun at the word "travelogue," coined to distinguish his illustrated talks from a lecture, but they finally adopted the new title as being particularly apt.

"One listens to a lecture—one experiences a travelogue," is the way Mr. Holmes differentiates between the two.

Marie Groebel has just added to the distinction of Oyster Bay (L. I.) by establishing a music school on its main business block. By so doing the contralto will get a share of the honors heretofore accorded to the Groebel brothers, who are famous in "Presidenttown" as composers of patriotic marches. As members of the Neighborhood Club, which journeyed to Washington, they experienced the joy of hearing their "Oyster Bay March" and "Sagamore Hill Waltzes" played at the White House by the United States Marine Band. Inspired with patriotism from their trip, the Groebels now threaten or rather promise to perpetrate a strenuous American anthem.

Arthur Griffith Hughes, the young Welsh baritone who has met success in concert work in this country for several years, has gone into vaudeville. He will appear locally with the Misses Grey in a musical sketch in one of the principal "continuous" theatres.

As a means of driving away dull care and breaking the monotony of hotel life, music is such an effective force for good that many private and parlor musicales are the most most-popular forms of entertainment in most of the local hostels. At some hotels the management provide the entertainments. In others most of the music life is carried on by the patrons. Many of the permanent guests in the apartment hotels now have their "at home" days with music, just as they formerly did in private house life. And music is usually the chief feature.

Mrs. Eugene Sandheim, of the Manhattan Square Hotel, generally gives a pleasing program of standard music at her Wednesday receptions.

A recent addition to the musical colony is Nonia Mally, of Houston, Tex., who is making her home at the Bristol in order to carry on her musical studies. Through her pleasing personality and sweet voice Miss Mally has made many friends in musical circles.

Maximilian Morgenthau, who likes New York because it is the Mecca of the foremost musicians and because he is fond of good music, made up a box party during the opera season. Afterward he entertained his guests with a supper at the Hotel Flanders. Mr. Morgenthau is also often seen at high class musicales given by our local talent.

Martha Jameson invited a party of her New York friends to attend her musicale at Lakewood on Tuesday of last week. The contingent say they were well rewarded with a fine program by Mrs. R. Shotwell Piper, soprano; Frederick L. Landan, violinist, and E. L. Thebault, pianist.

Elizabeth Rogette gave a musicale last Saturday at No. 50 East 143d street. Della Jeager, Herman Wagner and Frank Rogette played piano solos. Arthur Hilsinger, baritone; Frank Dreksel, violinist, and Joseph Witmann, violinist, being the other contributors to the musical treat.

Victor Kuzdo, the Hungarian violinist, upon returning from a long Southern tour last week invited a friend to a table d'hôte dinner à la Hungaria. After the meal he said: "Well now, what do you think of what New York can do in the way of a 50 cent Hungarian dinner?" "Fine!" said the friend, "but let's order another, I'm still hungry."

Mrs. Frances E. Kraft returned from Paris last Saturday, but will leave New York again in April to rejoin her daughter, Maud Honeyman, who is carrying on her musical studies in the French capital.

McCall Lanham gave a recital at the American Institute of Applied Music on Friday last, in which he was assisted by Miriam Steeves, pianist, and was delightfully accompanied by William Fairchild Sherman. Mr. Lanham has a resonant baritone voice, which he has in fine control. He has also such marked discriminating taste in his interpretation of the several types of composition that shows he is a thinker as well as an artist. The "Arioso" from "Le Roi de Lahore," the "Serenade" from "Don Juan" and Harry Rowe Shelley's impassioned "Wish" were the numbers most signally popular in the justly appreciated program. Miss Steeves contributed pleasure and interest in her selections, the most notable being Tchaikowsky's "Meditation," which was played with a sense of mastery and comprehension of effects unusual in so young a performer.

Grace G. Gardner entertained her numerous friends at her residence studio, 36 West Twenty-fifth street on the evening of March 9. The artists who took part in a most enjoyable program were: Jessie Shay and Irwin Hassell, pianists; Corinne Welsh and Mrs. Kirkman, contraltos; Frieda Stender, soprano; William Harper and Frank Croxton, basses; James Boone, tenor, and Charles Beck, baritone. Mr. Beck is a promising pupil of Miss Gardner. Mrs. Coburn accompanied the singers in her usual fine style.

Among the guests were William Carl, Miss Carl, Mrs. Joseph Knapp, Count Von Strench, Mr. and Mrs. Lowell F. Field, Mr. and Mrs. Rudolph Ballin, Miss Amy Fay, F. W. Haensel, Dr. and Mrs. Hanchett, J. Charles Arter, Mr. and Mrs. Camble C. Cooper, Mr. and Mrs. L. D. Alexander, Miss Alexander, Mr. and Mrs. F. S. Dickinson, Mrs. Abner Mellen, Miss Mellen and a number of Daughters of Ohio members.

Miss Gardner is chairman of the entertainment committee in the "D. of O." Society.

Hans Barth, the twelve year old boy pianist, gave a recital in Carnegie Chamber Music Hall on March 7, which was well attended. The young musician played sonata, op. 27, No. 2, by Beethoven; impromptu, op. 142, No. 3, by Schubert; three etudes (op. 10, No. 5; op. 25, Nos. 9 and 12); scherzo, B flat minor, op. 31, by Chopin, and "Hungarian Rhapsodie," No. 2, by Liszt. All of the compositions were executed with such artistic understanding and spirit by this boy that the audience was enthusiastic over the performance and rewarded every number with great applause.

Florence Francis, soprano, and F. Lavisa Fancher gave a musical entertainment before a large audience for the benefit of the Messiah Branch Alliance, at Park avenue and Thirty-fifth street, last Thursday evening.

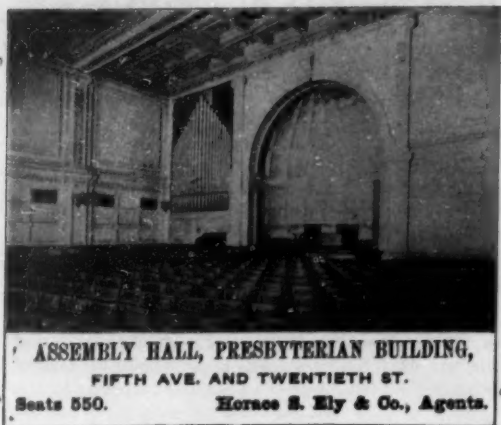
Musical Service at Westfield.

L AURA CRAWFORD, organist and musical director of the Westfield (N. J.) Congregational Church, presented the following numbers at a recent Sunday afternoon musical service: Allegretto, Guilman; hymns 490, 57, 72; piano solo and quartet, selections by Gounod; "Reverie," Vieuxtemps; contralto solo and quartet, selection by Mendelssohn; baritone solo and quartet, "I Heard the Voice of Jesus Say," Schaecker; "Serenade," Remenyi; allegro vivace, from fourth sonata, Guilman. The assisting soloists were: Florence Austin, violinist; Alice Voorhis, soprano; Mary Hubbell, contralto; Louis Schutt, tenor; Frank Moffet, bass.

Harper in Railroad Wreck.

THURSDAY last, while returning from a Southern tour, William Harper had the thrilling experience of being in a wreck on the Pennsylvania Railroad, just outside of Baltimore.

The car in which he was seated was demolished, and as a result of the accident he will be confined to his bed for several days. His escape from serious injury was almost miraculous.



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Greater New York

NEW YORK, March 20, 1905.

J. WARREN ANDREWS' six organ recitals, assisted by solo singers, Violinist Huntington and 'Cellist Paul Kiefer, began March 16, the program consisting of organ pieces by Bach, Marty, N. H. Allen, Hollins, Kinder and Faulkes. Mr. Andrews is known as an organist of conservative leanings, with ample technic and much taste in registration. The Marty piece brought the use of a flute stop in the echo organ, in the ceiling over the main entrance of the church, producing a very pretty effect. Mabel Jenkins, an advanced pupil of Mr. Andrews, played a march by Allen, with clean cut rhythm, and Mr. Andrews introduced two useful pieces by Kinder, a cradle song, modeled after the Lemare andantino in D flat, in which the right hand plays on two keyboards at once, and a march. Both are effective pieces.

Miss Marvin, contralto of the choir, sang "The Organ Master" and "But the Lord Is Mindful of His Own," showing a rich voice, whose range has been considerably extended.

The graduating exercises (twenty-first year) of the American Academy of Dramatic Arts took place at the Empire Theatre, March 14, when the twenty-three girls and boys received diplomas, listened to speeches, and so finished the course. President Sargent led the procession on the stage, followed by the faculty and students. Anna Warren Story, president of the Alumni Association, made some remarks; Forbes Robertson followed with pertinent advice. William A. Brady talked in place of his wife, Grace George. Bronson Howard and Charles Frohman, who were present, declined to say anything, and William Seymour and William O. Parker and Louise Plasser all gave addresses. A Mr. Mapes said some particularly tactless things. Following is the list of graduates: Misses Coleman, Bailie, Hamilton, Livingston, Keppell, Goodwin, Karfunkle, Reinhardt, Bulow, Johnson, Ellsworth, and Messrs. Sangster, Field, Tharp, Soltys, Quinn, Briggs, Frankenstein, Paltier, Savage, Howe, Gwent, and Mrs. Harmon. Of these, three received medals for special excellence, as follows: Miss Hamilton, for dramatic ability; Mr. Tharp, for earnestness and progress; Owen Gwent, for technical skill.

March 14 the regular pupils' recital of the Wirtz piano School took place, when the following program was played:

Bolero	Lack
Cache Cache	Piencé
	Viola Danielson.
Toccata	Paradies
Poupee Valsante	Poldini
	Hazel Ware.
Four Message	Lack
Air de Ballet	Chaminade
	Annie Tucker.
Minuet	Lysberg
Renouveau	Godard
	Grace Locher.
Chant de Rouet	Lysberg
Polonaise, A major	Chopin
	Adolph Roermann.
Scherzo	Gade
Impromptu	Reinhold
	Mae Symes.
Andalousita	Lack
Allegro Classique	Ravina
	Louise King.

In proportion as the pianists remain under the instruction of the Wirtzes they progress in pianistic lines and musicianship. Adolph Roermann, for instance, has made fine progress in the several years; Grace Locher now plays pieces of considerable musical importance, and Mae Symes, too, is getting on beautifully. All these play without the notes, showing thorough familiarity with their pieces. Inasmuch as this program contains many

novelties not generally played by young pianists, place is made for it, that the provinces may benefit.

Benjamin Monteith, conductor of the Passaic Choral Union, won much renown through the performance of "The Messiah" in the First M. E. Church, March 2. The Daily News devotes three columns of detailed criticism to the affair. The soloists were: Ruby Cutter Savage, soprano; Grace Munson, alto; Edward Strong, tenor; and William Flint, basso. The paper says, in part:

This is the third year of the society's existence, and for its existence the public has to thank Benjamin Monteith, its capable leader, and the devoted men and women who have stood by him in his effort to give Passaic the finest oratorio.

After the concert many in the audience crowded about Mr. Monteith and the members of the society to congratulate them upon the success of the concert, all expressing their confidence that the Passaic Choral Union has a lofty mission to perform, and that Passaic has finally welcomed it. Mr. Monteith was remembered by the society, being presented with a handsome gold watch fob.

Anna Jewell, the pianist, has been for a week past at Kingston-on-the-Hudson, with her favorite pupil Wanda Luth, taking a little rest in the midst of a very busy season, and giving a piano recital. She played at the Ansonia March 9, and directed the musicale at the Pascal Institute March 18. March 19 she played at a concert at Orange, N. J.

Ellen B. Duff, soprano, and Elsa Rochow, alto, are pupils of Parson Price and Mrs. Price, Miss Duff being musical director of the Choristers, a choral club on Long Island. A concert was given March 9 by the club, which was so successful it is to be repeated. Viola Hennis is another Price pupil, and her singing is praised by the press.

The Liberal Art Society has a musical program at each meeting, usually by vocal pupils of Platon Brounoff. March 17 the meeting brought Richard R. Richman, male soprano; Robert Cooper, violinist, and Max Kadyshewitz, pianist.

Bessie Bonsall, the contralto, is getting her share of engagements. March 13 she sang at Port Chester, and was re-engaged for a performance of "In a Persian Garden" in June. She sang in "Elijah" at the Old First Presbyterian Church, March 12, and to-morrow, Thursday, she is to sing in "Stabat Mater" in Montclair, N. J., and in Roanoke, Va., March 26.

Florence Lee Holtzmann, soprano, gave a song recital in Washington, D. C., her former home, March 9. Miss Holtzmann has a fine voice, of good range, and very prepossessing appearance. In speaking of her, the Press says:

Miss Holtzmann's voice is a high, strong soprano, and is well produced. She sings with a keen appreciation of the composer's meaning. * * * She sang in a manner that surprised and delighted her most ardent admirers.

Mabelle McConnell, of Buffalo, now in New York, has a voice of promise and has already accomplished much with it. Possessing musical temperament and excellent enunciation this young woman is destined to accomplish things of moment in course of time.

Marie Cross-Newhaus has issued cards for a Sunday evening musicale, March 26, 9 o'clock, 434 Fifth avenue.

Letitia Howard, pianist, announces a piano recital, Carnegie Chamber Music Hall, Thursday evening, March 30. Miss Howard is a pupil of Miss Bisbee's.

Wassili Leps, of Philadelphia, has been elected an active member of the Manuscript Society. His "Andron," a Japanese reincarnation episode, text by John Luther Long, who wrote "Adrea," is to be sung at the next private meeting, March 25.

Margaret Milton Hard, discoverer and teacher of the metaphysics of sound, gave a talk on "Man's Forces and Their Application to the Art of Song," illustrated by songs, sung by her pupil, Miss Reinhardt, at the Noonday Club, 54 West Thirty-seventh street, yesterday, March 21.

Rudolf King, the pianist, who made a wide tour of the United States some years ago, since located in Kansas City, Mo., is to be in New York in April.

E. Presson Miller Musicals.

AN interesting pupils' recital was given by the pupils of E. Presson Miller at his studio in Carnegie Hall March 7. A large audience was present and received the program with evidences of keen enjoyment and appreciation, the following pupils participating: Miss Smith, Mr. Brines, Miss MacArthur, Mr. Meltzoff, Isabelle L. Dean, Minnie Pierce, Herbert Clinton Hardy, Elizabeth Agnew, Nathan Gregorowitch Meltzoff, Elsie Wilcox Parke, Helen Bodine Johns, M. James Brines, Olive Lovell, Mary Frances Kirby, Harriet Jane Smith, Charles I. Brooks, Mrs. Lewis F. Richards, Miss Parke.

ATLANTA.

ATLANTA, Ga., March 8, 1905.

TWO excellent concerts occurred on the evening of February 16. One was a Brahms evening by Kurt Müller, pianist, assisted by J. W. Marshbank, tenor. The other was a song recital by the chorus and advanced class of Grace Lee Brown.

Grace Lee Brown's chorus includes the following ladies: Misses Hammond, King, Beaty, Brantly, McClellan, Murphy, Giles, Sponcler, Samford, Knapp, Burruss, Ashbury, Barstow, Fairbanks, Walton; Mmes. Richardson, Power, Williams, Brower, Thomas and Rodman. Their numbers on the 16th were "In May," Parker; "The Water Lily," Abt, and "Welcome, Primrose Flower," Pinsuti.

M. H. McChesney, of Chicago, died here at the Piedmont Hotel, on February 16, after a protracted illness. Mr. McChesney was the inventor of the banjo and harp attachment to pianos and was a well known constructive musician. His daughter, Mrs. A. F. Chamberlain, and his nephew, Lieutenant White, who is stationed here at Fort McPherson, were with him at the time of his death.

The Cherubini Club, with E. Louise Turner as director and Elizabeth MacArthur as accompanist, gave a very flattering concert in Assembly Hall, at the Piedmont Hotel, on the evening of February 28. The club was assisted by Nellie Reinhardt Nix, soprano, and Erwin Mueller, violinist.

A very instructive sonata recital was given at the Jackson School of Music on the evening of February 27. It was the first of a series and embraced the sonata in its earliest times, beginning with Corelli, of Italy; then Purcell, of England, and up to the time of Bach. Evelyn Jackson read the historical side of the sonata and the illustrations were given by the faculty—Marion Jackson, violinist; Caroline Westmoreland and Harriet Loyless, pianists.

The recital was well attended and the next of the series will be devoted to the study of sonatas by Haydn, Mozart and Mendelssohn.

Florence Huberwald, the noted contralto, of New York, is in Atlanta on a short visit. She will be heard in recital on the 20th.

The South Atlantic States Music Festival announce the attractions for their eleventh annual program. The following artists are engaged: Mrs. Hissem de Moss, soprano; Mmes. Homer and Bouton, contraltos; Ellison van Hoose and Edward Johnson, tenors; Signor de Gogorza and L. Willard Flint, baritones; Frederic Martin, bass; Fräulein Aus der Ohe, pianist; the Boston Festival Orchestra, Emil Mollenhauer, conductor; the Converse College Choral Society, Arthur L. Manchester, conductor. BERTHA HARWOOD.

Becker Testimonial Program.

THE program of the testimonial concert to be given at Mendelssohn Hall, Wednesday evening, March 29, to George Becker, will be as follows:

Quartet, F major, op. 96, three movements	Dvorák
The Kneisel Quartet.	
Songs—	
Since First I Met Thee	Robinstein
O! Had I Jubal's Lyre	Handel
Thou Art So Like a Flower	Chadwick
Idyll	MacDowell
Oh, For a Day of Spring	A. Andrews
	Mrs. Hissem de Moss.
Trio, E flat, op. 70, No. 2	Beethoven
Mr. Kneisel, Mr. Schroeder, Mr. Wetliar.	

The ticket sale for the Becker concert has been large, proving eloquently in what high esteem the beneficiary is held by the local concertgoers and musicians.

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BOSTON SYMPHONY CONCERTS.

Debut of Ernest Schelling.

AT the last Boston Symphony matinee of this season, Carnegie Hall, Saturday afternoon, March 18, the chief attraction was the New York debut of Ernest Schelling, a pupil of Paderewski, and a pianist of renown in the musical cities of Europe.

Schelling chose the Liszt concerto in E flat as the medium for his debut, and he played it con amore. The influence of Paderewski was very apparent in Schelling's incisive attack, in his excellent pedaling, and in his predilection for warm and varied tone colors. He avoids dynamic extremes, a propensity which enables him to play forte without pounding and pianissimo without drooling. Schelling's finger technique is unusually fleet and crisp, and in the chord and octave passages, if he showed less precision than in the rapid runs and cadenzas, at least he did not use them as the media for brawn display, but kept them well within the musical picture. Age does not seem to wither or custom to stale the infinite charm of the Liszt E flat concerto, except when some players use it as an athletic field and convert their fists into 16 pound hammers. Fortunately, Schelling represents a much higher musical type, and his performance never savors of the merely mechanical. In the slow movement (or section) of the concerto he revealed a poetical conception and a mellow, rich tone, which he used with real art. The finale proved Schelling possessed of temperament, and he encompassed a brilliant and convincing climax. Altogether, this newcomer is a most welcome addition to the few pianists of the season, and displayed such exceptional qualities as promised well for his recital appearances here, which, according to report, are to be made very soon. Schelling was received with enthusiasm, and recalled so many times that an encore became imperative, but was not given.

The orchestra played Wagner's "Faust" overture in clean cut but unromantic fashion. This work does not improve with age, as some Wagnerians are beginning to admit. Three Bach excerpts (in the Bachrich arrangement) and Brahms' C minor symphony ended the program. The afternoon was excessively hot, and one listener remarked aptly after the Brahms symphony, "That is winter music." Leader Gericke seemed to think so, too, for he gave the work a winter reading, heavy, labored and cold.

The Thursday evening concert, on March 16, will linger in the memory because of the magnificent performance of Fritz Kreisler, who played Brahms' violin concerto like a

master, and easily carried off the chief honors of the evening. Kreisler has played many times here this winter, and he has always played well, but there was something about his performance of the Brahms concerto which made the work and the reading seem almost transcendental. Kreisler was a tower of strength in the mighty first movement, a poet in the lovely andante and an impassioned son of the Puszta in the fiery Tsigane finale. He has never played with more breadth and authority, or "sung" with more soulful and melting tone than last Thursday. In the cadenza (Kreisler's own) his technique reached the highest flights of virtuosity. No wonder that the audience rose at the player and showered him with its most demonstrative plaudits. Better violin playing than that of Kreisler will not soon be heard in New York, if ever. Willy Hess, the concertmaster, led the orchestral accompaniment and achieved a fine piece of work. It would not have been a bad idea if he had continued and led the rest of the program, which consisted of Beethoven's "Leonore" overture No. 3, in the familiar stilted interpretation of Gericke, and the "Manfred" symphony, by Tschakowsky, which was conducted by the orchestra, and made a splendid impression. The players took the bit in their teeth, figuratively speaking, and ran away from the director, with the best results imaginable. For once the performance of the Boston Symphony Orchestra was vital, human and without a semblance of marionette mechanism.

Among the most interested auditors when Kreisler played were Mr. and Mrs. Paderewski.

Effie Stewart in Binghamton.

EFFIE STEWART gave a successful recital at the Public Library Hall in Binghamton, N. Y., March 6, under the auspices of the music department of the Monday Afternoon Club, of Binghamton. The soprano sang these numbers: Aria from "Richard Cœur de Lion," Gretry; aria from "Samson and Delilah," Saint-Saëns; "Le Tribut de Zamora," Gounod; "Plus de Tourments," from "Le Cid," Massenet; "I Know a Lovely Garden," D'Hardelot; "Powder and Posies," Bunting; "The Violets," Pearson; "Where Love Abides," Mattioli; "Kennst du das Land," Beethoven; "Wie Melodien Zieht es Mir," Brahms; "Verlass Mich Nicht," Franz; "A Morning Madrigal," Little; "Little One a Cryin'," Speaks; "Good Speed You, Dear," Riego; "Awake," Pelissier. Mrs. Hamilton R. Holcomb was the accompanist.

Miss Stewart made a splendid artistic success, as the following paragraphs from the Binghamton papers show:

Miss Stewart appeared here at a musicale under the auspices of

the same club last year, and before that appeared here once with the Choral Club. The people who heard her yesterday afternoon were greatly pleased with her singing. Her voice is fuller and she has much better control than when here before. Her program consisted of sixteen numbers.

An unusually pleasing part of the program was the preface which she gave to each selection.—The Binghamton Republican, March 7, 1905.

The attendance was large and Miss Stewart's many excellent solos were heartily applauded. She is the possessor of a strong and pure voice of great range and long training has given her perfect control of her tones. This afternoon's event was one of the most enjoyable of the season's musical events.—The Evening Herald, March 7, 1905.

The Carl Organ Concerts.

WILLIAM C. CARL will begin a series of free Lenten organ concerts Tuesday evening, March 28, at 8:15 o'clock, in the First Presbyterian Church, Fifth avenue and Twelfth street. Mr. Carl, who is always on the alert for new ideas and novelties, will devote the recitals of this series to organ music and the organ in combination with other instruments. Tuesday evening Wesley Weyman, the pianist will appear playing a Mozart concerto with the orchestral accompaniment arranged for the organ by Mr. Carl. The other soloist will be John Bland, the tenor. The dates of the other recitals are: Tuesday evenings April 4, 11 and 18. Following is the interesting program of the first concert:

First Organ Sonata in A minor (new, first time)....Felix Borowski
Concerto for the piano, E flat.....Mozart
Wesley Weyman, with the orchestral accompaniment on the organ.
Santus Fortis, Dream of Gerontius.....Edward Elgar
John Bland.

Intermezzo in B flat (new).....Enrico Bossi
Praeludium, Fuga und Ciacona.....Dietrich Buxtehude
(First time at these concerts.)

Scherzo in D major (new).....Filippo Capocci
Magnificat in F major (new).....Aloys Clausmann
Duo, Finale in C, op. 8, for piano and organ.....Saint-Saëns
Messrs. Weyman and Carl.

Marjorie Church Piano Recital.

MARJORIE CHURCH, the thirteen year old pianist who makes her first New York appearance at Mendelssohn Hall, Friday evening, will play the following program:

Sonata.....Scriabin
Impromptu, op. 90, No. 2.....Schubert
Nocturne, op. 32, No. 1.....Chopin
Rondo Brillante, op. 60.....Weber
Polonaise, op. 43, No. 1.....Moszkowski
Spinning Song.....Wagner-Liszt
Impromptu in A flat, op. 89.....Chopin
Waltz in A flat, op. 64, No. 3.....Chopin
Concerto in G minor.....Mendelssohn

THE GRIENAUERS

The Grienaus are Home Again from a Very Successful Song and 'Cello Concert Tour Through the South and West.

A FEW OF THEIR PRESS NOTICES:

Karl Griener, the man of art, whose genius we admire, the man pure and simple, whose genial personality is dear to our hearts, re-established at his recent appearance his right to be counted as Charleston's prime favorite. Many a virtuoso and musician has visited our city. We have heard pianists like Rosenthal, Paderewski, Wad, Barber; violinists such as Leonora Jackson, but none can lay claim to our admiration and affection alike as can Karl Griener. His playing was listened to with the same unflagging interest and undivided attention as before and caused anew a spontaneous upheaval of enthusiastic approbation on the part of the audience.

One cannot say that he ever plays a piece indifferently well or correctly in a technical sense. His tone is ever alive with expressions, the most delicate or vigorous, just as the musical mood requires it. His is an active musical fantasy impregnated with wondrous concetti and tone pictures which he embodies in his playing.

Karl Griener reminds me forcibly of Sarasate, the great Spanish past master of the violin, so much so that I might unhesitatingly call him the Sarasate of the violoncello. The same insinuating sweetness in cantilena, the same inexpressible sensuous charm of tone and touch, the same liquid grace and limpidity of runs, and finally, the same digital nimbleness.

From the standpoint of technical manipulation, the "Hungarian Rhapsody," the Delarte caprice, and last but not least, the "cello transcriptions in the songs by Schubert and Massenet, were astounding feats of virtuosity. In the Schubert song the 'cello accompaniment was surprisingly full and rich (and complete at that, as none of the incidental notes in the harmonies of the piano part were left out), and the ease and smoothness of execution was marvelous. It was a novel and interesting experiment. Suffice it to say that the great artist has moved, thrilled, fascinated, edified as at his will by the exploitation of his rare art. Surely this man knows the art of expression as only few. I have seldom heard an artist who so suggests by his playing the human voice, in its wide compass, in its rich timbre and varied expression.

Elizabeth Griener gave throughout her whole performance abundant proof of sterling musicianship and good musical taste. In her accompaniments she showed remarkable discretion, accuracy and musical sympathy to an extent that the musical ensemble of the artistic couple must be considered well nigh perfect. The aria from Meyerbeer's "Robert le Diable" was sung with good taste and clear enunciation.

The most pleasing of Madame Griener's numbers were those belonging to the last group of songs, with 'cello obligato—here a refined musical taste and a good conception of the character of the three songs were shown to the best advantage.

Karl Griener may be sure of a hearty and enthusiastic reception whenever he should favor us again with the musical offerings of his genius.—Sunday News, Charleston, S. C., February 12, 1905.

Freundschafts Bund Hall held a large and brilliant audience last night, gathered to greet the famous 'cellist Karl Griener, and his beautiful and accomplished wife.

Mr. Griener has on several previous occasions played in Charleston, but his wife was making her first visit, and the cordial welcome given and the ample evidences of pleasure accorded must have been very gratifying to the musicians.

Herr Griener improves all the time. His playing is a revelation. There seems to be absolutely no limit to his endurance or dexterity. Technical mountains he climbs without apparent effort, and in the subtle valleys of romance and dreams he brings forth

a tone so round, and clear, and sweet that it caresses rather than strikes the senses. His program included music in varied moods, and to each imposed condition he rose unflinching and sure. Madame Griener has a remarkably sweet soprano and sang with evidence of careful and capable training. Her selections were charming, and her personality added much to the pleasure given by the songs. Her first selection, aria, "Roberto in tu Che Adoro" (Meyerbeer), was given in fine dramatic style. The group were all enjoyable and were received with great applause. Madame Griener played nearly all of the accompaniments, and showed skill and appreciation at the piano.—The News and Courier, Charleston, S. C.

Quite a large and representative audience greeted the celebrated artists, Herr and Madame Griener, and it is safe to say that not one person was anything but enthusiastic about the splendid entertainment.

Herr Griener, the world famous 'cello virtuoso, is not without honor in Pensacola, where he has charmed his hearers in speaking to them through the tones of that wonderful instrument so much beloved by all musicians, yet so difficult to describe.

Madame Griener's dramatic soprano was much enjoyed and appreciated, the wonderful cultivation of her voice showing in many passages of difficult phrasing. The sweetness of her voice string, tender and appealing, touched all hearers. The sixth number, when Madame Griener sang, accompanied by herself on the piano and Herr Griener on the 'cello, was, perhaps, the most exquisite number on the program, combining as it did the most perfect harmony imaginable.—The Daily News, Pensacola, Fla., February 11, 1905.

The Griener recital February 18 was a success from a musical standpoint. Herr Karl Griener is complete master of "King Cello," and completely outdid anything ever heard by any of those present and the entertainment throughout was the grandest ever heard in this city. This recital was the last of a course of five and beyond a doubt was the best. Mme. Elizabeth Griener has a strong and excellently trained soprano and her rendition of the selections from Rubinstein, Brahms and Handel wherein she accompanied herself on the piano and assisted by Herr Griener with 'cello obligato, she exceeded anything the music lovers of Pine Bluff ever heard.—Pine Bluff, Ark., February 20, 1905.

Herr Griener's 'cello solos won applause and approval from beginning to end. Madame Griener's first selection greatly pleased her audience. Her last number, in which she played her own accompaniment, while Herr Griener played the 'cello obligato, was a number which delighted their audience.

The extensive program was rendered in a manner that evoked much praise and applause. At the close of the recital those present felt that they had enjoyed the rarest musical treat of the season.—The Delaware Evening Gazette.

The 'cello and song recital given last night by Herr Karl Griener and Mme. Elizabeth Griener was a thoroughly enjoyable one. It was the first 'cello recital ever given here, and a "first" of any sort always means something. Then, too, the way in which the two artists worked together was fine and charming. Madame Griener did what few singers can do, accompanied herself, whenever her husband's instrument was played obligato or in duet. The duets for voice and 'cello were quite unique, and clever aside from their genuine musical value.

Herr Griener must be reckoned as one of the notabilities that Bloomington has heard. His execution of the most difficult feats is clean cut and, what is more, is always musical. He drew from his instrument entrancing melodies or he accented powerful and moving rhythms or showered forth the most bewildering embellishments with the utmost ease. His tone, too, was remarkably even.

Madame Griener shared with her husband the favor of the audience, who were delighted with her unaffected manner, her sweet, well modulated tones, and general musicianship. She was warmly applauded at every appearance.—Bloomington, Ind., March 1, 1905.

The song and 'cello recital of Herr and Madame Griener at Monnett Hall Saturday evening was greatly enjoyed by the good sized crowd of music lovers. Herr Griener's 'cello playing brought forth great applause. His renditions of the selections from Moszkowski and Popper were especially appreciated. His technique was splendid, his tones so pure and rich, seemed almost like a human voice. His audience was especially impressed with his wonderful memory and perfect execution. During his playing there was scarcely a sound and at the close the applause was loud and long continued.

His own composition, "Moonlight," was very tender and of exquisite melody, and the silence of his audience almost perfect as the tones so gently filled the hall.

The closing number, Popper's "Hungarian Rhapsody," was loudly applauded, for his execution of its difficult parts was perfect.

Madame Griener's singing alternated with the 'cello selections and Herr Griener played her accompaniments. In the first number she proved to the audience that she possesses a deep, strong voice and is a true artist, and each reappearance was warmly welcomed. Her second number with the 'cello accompaniment consisted of two selections. The latter selection was greatly appreciated and the applause was very hearty.

The third number, consisting of songs with the 'cello obligato accompaniment, was also beautifully rendered.—The Journal-Herald, Delaware, Ohio, March 6, 1905.

The Griener recital last night delighted a large audience. The audience received Madame Griener into their special favor and loudly applauded every song she sang. Her offerings included operatic selections from Meyerbeer and Massenet, Schubert's spirited "Whither," Brahms' stirring, uncanny "Gypsy Song," etc. Herr Griener accompanied her on the piano or she played her own accompaniment, while Herr Griener played the 'cello obligato. The last two vocal numbers, indeed, were strictly duets for voice and 'cello. Herr Griener is a rare master of his instrument, his playing combining virtuosity and musical feeling, and showing a considerable range of interest. His appearance here must be regarded as an event, the importance of which cannot be dimmed by the glories of a Guilman or a Campanari.—The Daily Telephone, Bloomington, Ind., March 1, 1905.

Herr Griener is, indeed, a great artist. His 'cello wailed or rang through the hall, or whispered and crooned through the lower, softer parts of some of the numbers like a thing of real life and emotion, and the execution and technique of the performer show the experience and the study that he has given the instrument to which he has devoted his life. Madame Griener was a most sympathetic and discerning accompanist. Her soprano selections also showed a voice of great power and considerable beauty, excellently trained and pleasing to the ear.—The Akron Times-Democrat, March 7, 1905.

BOSTON.

Boston, March 18, 1905.

THE Amphion Club of male voices, with the assistance of soloists and a chorus of young ladies, recently gave a most successful performance of Mrs. Beach's cantata, "Sylvania," in Melrose.

Adah Campbell Hussey gave a song recital in Eliot Church, Newton, on Monday evening. Miss Hussey left for New York on Wednesday morning.

Some press notices are given below of Heinrich Gebhard's concert on Tuesday afternoon, March 14, in Potter Hall, when a rather unusual program was given, the leading feature being the performance of Loeffler's difficult poems for voice, viola and piano:

Yesterday afternoon Heinrich Gebhard, with the assistance of Bertha Cushing Child, contralto, and Nina Fletcher, viola, gave a concert in Potter Hall as far removed from the commonplace as any that has taken place in Boston for a number of years. A proper performance of all these works presupposes three artists of unusual technical ability, poetical discernment, and keen intelligence; and innumerable rehearsals. All the essentials were in evidence yesterday. Mr. Gebhard playing the piano music with flashing color and with intuitive poetical feeling. It was, indeed, a remarkable concert, and enjoyable as well, for Mr. Gebhard also played his solo pieces very beautifully indeed. Would we could have more like them.—Transcript.

Mr. Gebhard played delightfully as soloist and in ensemble, with romantic spirit and beauty of tone. The performance was one of uncommon beauty, impressiveness and imagination.—Herald.

The program included piano pieces: Mendelssohn's "Serious Variations," Schumann's "Grillen," "Des Abends" and "Aufschwung," Liszt's "Liebestraum," Liszt's transcription of Chopin's "Chant Polonoise," and Chopin's ballade in G minor; two "Poems" by Loeffler for voice, viola and piano—"La Cloche Folle" (Baudelaire) and "Serenade" (Verlaine); and two "Poems" by Loeffler for voice and piano—"Timbres oubliés" (Kahn) and "Les Pains" (Kahn).

Sophia Warren Bruce, soprano, assisted by Helen Allen Hunt, contralto, gave a song recital in Potter Hall Monday evening. Lida J. Low was the accompanist. The program included duets and solos that were for the most part sung in English. Mrs. Bruce was obliged to sing an encore number after the group of "The Dew Is Sparkling," Rubinstein; "Violets," Cornelius; "My Sweetheart and I," Mrs. Beach. Mrs. Hunt sang a cycle of songs by Langdon Ronald, "Summertime," which includes "Day-break," "Morning," "Evening" and "Night."

Wallace Goodrich will conduct the Worcester Festival of 1905. The chief choral works will be Bruckner's "Te Deum," Mozart's "Requiem," Beethoven's "Ninth" symphony and portions of César Franck's "Beatitudes" (probably the prologue and four numbers).

The Orphean Club, of Lasell Seminary, gave a concert Wednesday evening, assisted by May M. Stokell, pupil of Clara Munger; Julia Shewell, pupil of Priscilla White; Mary F. Curtis, organist, and Frances Ross, pianist. The cantata "The Wishing Bell" was produced under the direction of Henry M. Dunham, of Boston. After the concert a reception was held.

The third of Miss Terry's Lenten concerts took place at Jordan Hall on Monday afternoon, Beatrice Herford and Mrs. Langdon Frothingham giving the program, which was greatly enjoyed by the large audience present.

Wilhelm Heinrichs is to give a series of song recitals at the Tuileries, March 22 and 29 and April 5 and 12, assisted by the South Congregational Church Quartet. The recital for the 22d is from the oldest song cycle known (1765) by F. H. Himmel, through Beethoven, to Schubert, in "The Winter Journey." Mr. Henschel will present his "Serbisches Liederspiel."

Josephine Martin and H. N. G. Terry gave a song recital Friday evening in Huntington Chambers Hall. Adelina Connell was the accompanist.

The Caroline Belcher String Quartet, assisted by Heinrich Gebhard, pianist, gave a concert in Steinert Hall on Thursday evening.

Anton Hekking will give his third cello recital in Steinert Hall on Monday afternoon the 20th.

A program of unusual interest was given by the Thursday Morning Club at Potter Hall on the 16th. The soloists were Mrs. Whittier, Mrs. Farr, Mrs. Follett, Helen A. Shorey, Miss Van Kuran, Miss Martin, Miss Nelson, Miss Knight, Edith Castle, and the club chorus sang five choruses under the direction of Arthur Hyde. The two Edward Elgar numbers were with violin obligato, for which the club had the assistance of Elizabeth Porter, Evelyn

Forbes, Bertha Bigelow, Mrs. Elwood Worcester and Kate Thomas.

Paolo Gallico, a pianist, of New York, will give his first concert in Boston at Jordan Hall on Thursday evening the 23d.

Carl Faeltens program for his recital on Wednesday evening was as follows: Introductory remarks by Mrs. Reinhold Faeltens; thirty-two variations, C minor, Beethoven; sonata, op. 24, Weber; "Scenes from Childhood," op. 15, Schumann; suite, op. 72, E minor, Raff; polonaise, E major, Liszt. A critic says: "Music students, no doubt, fully appreciate the chances offered to them in the recitals of the Faeltens Pianoforte School. Opportunities for hearing a series of concerts with well planned programs, and of listening to the best of music performed with true authority, are not so many, even in Boston, as one may think. Carl Faeltens' authority as a pianist and musician is so well known that everyone present at the concert expected a rare treat and had his expectations realized."

Gertrude Walker gave a recital in Salem with the assistance of Adelina M. Connell, pianist, and Leon van Vliet, violoncellist, on last Tuesday evening, which was under the patronage of a number of prominent women of that city.

Arthur J. Bassett gave a recital at his residence in Worcester on Tuesday. He was assisted by Mrs. Winslow, Mr. Dyer and Mr. Knowles.

The Boston Singing Club, H. G. Tucker conductor, gave a concert in Jordan Hall, assisted by the Orpheus Musical Society, Carl Kaufman conductor, and by Mary Chandler and Almon J. Fairbanks, accompanists.

An entertainment, in aid of the fund for the Augusta Holmes monument, was given this week. The program was arranged by Mrs. Richard J. Hall, who is president of the monument committee in Boston, assisted by her brother, J. T. Coolidge, and other members of the Boston committee, including Mme. Alexander Marius, Mrs. John L. Gardner, Hon. and Mrs. Thomas J. Gargan, Charles Peabody and George Longy.

Mrs. Hall McAllister has just sung in Worcester at the third of a series of recitals arranged by Mr. Dyer, and had a very gratifying success. The recital took place at the house of Mrs. George Crompton, and there were fully 200 subscribers and their guests there.

MUSIC OF THE WEEK.

Sunday—Chickering Hall, 3:30 p. m., twelfth Sunday chamber concert.

Monday—Jordan Hall, 3 p. m., fourth and last of Miss Terry's series of chamber concerts. Lena Little, Miss Fletcher and Louis Bachner soloists.

Wednesday—The Tuileries, 11 a. m., Wilhelm Heinrich's first recital.

Berkeley Temple, 8 p. m., organ recital by Laura Henry.

Thursday—Jordan Hall, 8:15 p. m., first recital in Boston by Paolo Gallico, pianist.

Friday—Symphony Hall, 2:30 p. m., nineteenth public rehearsal of the Boston Symphony Orchestra. Cornelius Rübnér soloist.

Jordan Hall, evening, second concert of the Choral Art Society. Wallace Goodrich conductor.

Saturday—Symphony Hall, 8 p. m., nineteenth concert of the Symphony Orchestra.

Muriel Foster in Maine.

THE following notice appeared in two of the leading papers in Portland, Me.:

Miss Foster's singing was grand, her powerful voice being heard with evident pleasure in every number that she contributed to the program.—Portland Daily Advertiser, January 4.

In the rendition of her first song Muriel Foster gave at once the impression that here was a concert singer of the first quality, a prima donna among contraltos. Miss Foster revealed a voice of the purest contralto quality, rich, vibrant, of wide range and extraordinary power. It is of equal calibre throughout, clear, far carrying and almost flawless and under firm control. Moreover Miss Foster shows a marked dramatic quality, and a delicacy of expression that are manifest with great refinement and judgment. She goes far beyond the average concert singer in musical interpretation and emotional color, qualities that at once win the sympathies of the audience, and she sings with a distinction and authority that are as delightful as they are convincing. Into Goring Thomas' fine song "My Heart Is Weary," Miss Foster threw an intensity of feeling that stirred the heart with its burden of sorrow. Equally fine were her renditions of Schumann and Schubert, the forceful Schubert song "Die Allmacht" being sung with notable verve and power. The French songs were given with exquisite effect of delicate shading and artistic expression, and in Tosti's "Chanson de l'Adieu," Miss Foster demonstrated her versatility in lighter vein. Her singing throughout highly pleased her audience, which warmly applauded her in all her renditions, recalling her repeatedly to the stage to bow her acknowledgments.—Daily Eastern Argus, January 4.

ANITA RIO FEBRUARY PRESS NOTICES.

MADAME RIO has sung in Reading, Duluth, St. Paul, Lynn and Lowell recently. Here are some notices:

But Miss Rio! Here was warmth. It was like coming in from the cold to the cheerful fireplace. Can we say too much about her luscious, silvery, nay, golden voice with which heaven has blessed her? In the cantata last night she soared triumphantly, gloriously, above the beautifully sung woman's chorus, which was the gem of the evening. The poem is beautiful and ran:

Now louder, now nearer, now lost in the distance,
The voice of a stranger it seemed as she listened,
Of someone who answered, beseeching, imploring,
A cry from afar off she could not extinguish.

In this her voice was most touching and she took the high B at the end full and clear. In fact the trio and chorus at the end, with Rio's voice in obligato, "God is still God, and His faith shall not fail us; Christ is eternal," formed an ensemble not to be forgotten soon.—Reading Herald.

Anita Rio proved her claim on the favor of Reading's music lovers by the surpassing rendition of her parts. She sang with much sweetness and perfect confidence, while the music was particularly adapted to bring out the wonderful strength and power of her voice, which in the final chorus, most noticeably, rang out remarkably clear and sweet.—Reading Eagle.

Anita Rio sang a program of thirteen numbers at Steinway Hall last night under the auspices of the Matinee Musicale, completely captivating a large audience. She has a wonderful voice, rich, warm, compelling, with clear high tones, perfect intonation and a sympathetic timbre which reaches far and deep.

She has also rare personal charm and a fascinating little way of bending toward her audience when beginning to sing which carries a personal message of good fellowship to each individual.

She had selected a program in which the soft qualities of her voice were the most prominent and she sang each number straight to the heart. She sang to those who understand music and to those who simply "know what they like" and was frequently paid the tribute of tears.

None of the numbers were sensational, but she had sung only a few minutes when everybody knew that the glorious jewel song from "Faust," with its gradations of feeling, its light and shade, would find a fitting interpretation at her hands. Her voice is adequate to the great arias; it is wonderfully pleasing in the simple ballads. She charmed those who like to listen to music without dissecting it through twelve numbers, and she fully satisfied the intellect in the jewel song.—The Tribune, Duluth, Minn.

Anita Rio, soprano, gave the twelfth artists' recital under the auspices of the Matinee Musicale last evening and it was an occasion of rare delight for all musicians, for Miss Rio is a singer with a fine natural voice and splendid attainments.

Miss Rio's voice is clear, rich and brilliant and has all of the delightful freshness of youth. Her numbers ranged from oratorio to opera, with light songs, old English ballads, French songs, a program, in fact, that gave all the variety one could desire, and all were sung so charmingly as to make it difficult to choose favorites. Perhaps the greater part of the songs brought out conspicuously the softer tones, but some of the songs called for the full volume of her voice, and so full and ringing was it that the effect was almost electrical. The oratorio number, Handel's "Rejoice Greatly," from "The Messiah," was sung with fine interpretation. The jewel aria from "Faust," was brilliantly rendered and brought the singer an ovation. One of the most delightful songs was by Dvorák, "Songs My Mother Taught Me," and so sympathetically was it sung that the audience insisted upon a repetition. In the lighter numbers Miss Rio is very effective, and a striking example of this was in the old English number, "The Lass With the Delicate Air," which was also so pleasing to the audience as to require a repetition. The French songs were very pleasing also, particularly Massenet's "Bonne Nuit" and "Si Mes Vieux" by Hahn.—The Evening Herald, Duluth, Minn.

Anita Rio, the soprano, is a very pleasing singer. Her voice is of excellent quality, full of color, at times very brilliant, and it is under admirable control. Miss Rio sings as if it were a great pleasure for her to do so, and this attitude of hers naturally adds to the enjoyment of the audience. In the "Inflammatus" of the "Stabat Mater" her voice triumphantly dominated the full chorus and the orchestra. At the conclusion of this number the singer received an ovation.—The Globe, St. Paul, Minn.

Anita Rio, who has sung all the standard oratorios, is in splendid voice. She has force, dramatic ability, and a strong, clear organ, distinctly pleasing in quality and under excellent control. She takes her high notes with the ease that shows the natural voice and the smoothness that indicates cultivation in its perfection. Her voice is not wholly sympathetic, though it is the reverse of cold or metallic, and its extreme purity of tone and colorfulness was nowhere more evident than in the ever beautiful "I Waited for the Lord" duet from the "Hymn of Praise."—The St. Paul Pioneer Press.

Madame Rio has very smooth, well rounded tones, the tones are delivered with a savoir faire which affords the listener a comfortable assurance that they could not possibly be better sung. In ensemble work Miss Rio's performance is especially distinguished. The beautiful duet with the contralto in the "Stabat Mater," the quartets and the duet with the tenor in the "Hymn of Praise" were very lovely indeed.—The St. Paul Dispatch.

The society had the happy privilege of being assisted by Anita Rio, the beautiful and grandly artistic soprano. The greatest reviewers acknowledge Miss Rio without a superior in the country, and with few equals even among the grand opera soloists from abroad. Her voice is a well nigh perfect instrument and is managed with consummate skill. The tones are rich and warm, sensuous and pure, and vibrant with emotion, and she has none of the facial contortions that mark too many other singers, and no singer that has come to Lynn in many years is so well equipped for the character of Marguerite, with her sufferings and repentance, as this

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beautiful vocalist. It would be difficult for any except a highly trained musician to select any of her numbers Wednesday as superior to others, and yet one might be pardoned for suggesting that "My God, Pardon Me" was one of the most pleasing to the audience.—The Evening Item, Lynn, Mass.

Miss Rio in her sweet songs of the fated Marguerite won a triumph seldom seen in this city, and the audience fairly arose to her as she rendered her several solos, particularly the jewel song in which her clear, flute-like voice dropped silvery gems of music, her highest notes being taken with the utmost ease and being as clear of effort and as full of sweetness as those of the lower register. Her voice is under absolute control and has been trained to the utmost nicely.—The Evening News, Lynn, Mass.

The soloist was Anita Rio, dramatic soprano, of New York city, who has a pleasing voice, particularly pure and clear on the high notes. She is gifted with an abundance of temperament, with dramatic fire sufficient to enable her to sing effectively those operatic selections requiring force and vehemence; yet it is in the dainty folksongs and ballads that she is most enchanting. Of the trio of gems which she sang for her second program number the last, "Ein Traum," had most character, giving that peculiar artistic impression of fire under ice, which characterizes most of the compositions of the Norseman, Grieg.—The Daily Mail, Lowell, Mass.

A grand feature of the recital was the appearance of the winsome Anita Rito, the charming dramatic soprano, of New York city. Miss Rio in her songs won a triumph seldom seen in Lowell, and the delighted audience finally arose to her as she rendered her several solos.—The Morning Citizen, Lowell, Mass.

The first of the course of concerts being given under the auspices of the Pennsylvania College of Music was given last night at the Academy of Music and proved to be one of the rarest musical treats it has ever been the privilege of a Meadville audience to hear. The work of Anita Rio truly places her among America's greatest artists. She possesses a wonderful natural voice of great power and beauty, which has been brought to the highest state of perfection in color, finish and expression. Her powers of interpretation were wonderfully pronounced, and especially in her rendition of Handel's "Rejoice Greatly," from "The Messiah," and in Grieg's "Ein Traum." Her stage presence was most charming and her work throughout captivated the large audience, compelling her to respond to several enthusiastic encores. Her coming to Meadville is an honor to the management of the glee club and of the Pennsylvania College of Music and a privilege to Meadville people.—Meadville (Pa.) Morning Star.

Magic for the Masses.

THE scheme to provide good music for the wage earners of New York, started and successfully developed by Franz X. Arens and the public spirited backers of the People's Symphony Orchestra, is now a proved success. No longer is it an experiment. This was demonstrated again Friday night of last week, when the next to the last concert of this season's series took place in Carnegie Hall. So large was the attendance that every seat in the parquet, dress circle, private boxes, and galleries was occupied, and several hundred additional seats had to be placed upon the stage. In his prefatory speech, Conductor Arens remarked that all the seats in the building could have been sold over several times, so great was the demand for them.

The program proved as interesting as any yet given at these concerts. It was this:

Overture, The Flying Dutchman.....Wagner
Music to Shakespeare's Midsummer Night's Dream.....Mendelssohn
Violin Concerto, op. 61 (first movement).....Beethoven
Olive Mead, soloist.

Symphonic Poem, Les Preludes.....Liszt
Each number was preceded by a short explanatory talk by Conductor Arens, who made clear to the audience the meaning of the music and the intentions of the composer. These comments were as instructive as interesting. The orchestra never played better than it played on this occasion. The overture to "The Flying Dutchman" proved a brilliant beginning, and at once put the audience in a joyous mood. The best orchestral achievement, however, was the smooth and spirited playing of Mendelssohn's "Midsummer Night's Dream" music. After this the applause was so persistent and insistent that Conductor Arens found it hard to resist the clamor for an encore.

Olive Mead's success was brilliant. She played the first movement of Beethoven's violin concerto in a really artistic manner. Her intonation was absolutely pure and her phrasing was admirable. Miss Mead is developing all the time, and her improvement since last season is noticeable. The audience appreciated her performance and testified that appreciation in an unmistakable way.

The sixth and last concert of the People's Symphony Orchestra will be given in Carnegie Hall, Friday evening, April 14, when an exceptionally good program will be presented. The solo singer will be Madame Ruby Cutter Savage, soprano.

Edward Bromberg in Lakewood.

EDWARD BROMBERG, the Russian basso cantante, gave a song recital at the Laurel House, Lakewood, N. J., March 24, singing a program of fourteen songs, ranging from Caccini (1546) to Elliott Schenck. Three of the songs he sang in the original Russian, making decided effect with them. He was assisted by Carl A. Osterberg, cellist. Louis E. Dressler at the piano.

SAN FRANCISCO.

SHERMAN, CLAY & Co's,

SAN FRANCISCO, March 13, 1905.

THE Henry Savage Grand Opera Company is still continuing to win golden opinions at the Columbia Theatre, the operas presented during the past week being "Tannhäuser," "La Bohème" and "Il Trovatore." They handle the heavy Wagnerian plays most creditably. "La Bohème" was given with a real bohemian abandon that made it most enjoyable and realistic and was beautifully staged. Mr. Emanuel led.

Louis H. Eaton had a big success in his recent recital in Fresno, the occasion being the opening of a new organ in the Methodist Church.

Anna von Meyerinck, of the Von Meyerinck School of Music, is shortly to sail for China, where she will open a branch of her school. The Von Meyerinck School has carried a successful branch in Berkeley for some months.

Yesterday afternoon the last concert of the Mansfeldt-Kopta series was given at Lyric Hall with an exceptionally fine program. Mrs. Oscar Mansfeldt, whose brilliant playing has received much comment this season, was given an ovation at the close. Much regret is expressed on all sides that the series has come to a close, as it has been the vehicle through which we have heard string quartet and chamber music that has been not alone a delight but an education. The next season's series will be anticipated with interest.

The fourth concert given by the Howe Club at the Alhambra Theatre last Thursday evening, was the most successful and pleasurable yet given. The stage was filled with a chorus of 125 voices and an orchestra of forty-five pieces. The concert was conducted by James Hamilton Howe, from whom the club takes its name. The third and fourth parts of Dubois' "Paradise Lost" was given, the solos being taken by Mrs. Merrihew-Pearce, Miss L. A. Jankroger, Carlos N. Keller and Herbert Medley in the third part and Edith Scott-Basford, Mrs. R. Verney, Carlos N. Keller, Herbert Medley, Vere Richards, George Start in Part IV. Mr. Medley was the star soloist and sung his numbers with force and spirit, as well as sweetness and finesse. The second half of the program was made up of popular numbers and received much applause. The chorus work is well balanced and well trained and the orchestral division shows marked improvement over previous performances. Mr. Howe is to be congratulated upon the success he has achieved with purely amateur voices in his chorus. Ruby Moore was a most capable accompanist.

The Sacramento Saturday Club has been having a most successful season, presenting many attractions that we have had here in San Francisco. The Dolmetsch-Salmon combination, with archaic instruments, had a most successful engagement there. A recent concert was given before the club by Wenceslao Villapando, the 'cellist, accompanied by Fred Mauer, in which the artist won favorable comment from press and people. On February 25 the club held a Russian composers' day.

March 11 the third students' day was given at the Saturday Club with a fine program and thoroughly creditable work. The following students performed: Ruth Sherman, Loretta Boyd, Eva Drudge, Ruby Liller, Selma Lavenson, Anita Barrett, Nina Heilbron, Luella Martin, Lenalle Martin, Vivian Grant, Lulu Schnauss, Elsie Barrett, Hazel Steiner, Ruth Wiseman, Nora Rüson, Carolyn Teichert, Elizabeth Finnie, Winnie Humphrey, Edna Farley, Olga Nathan, Julia Schwoerer, Gesina Schaden, Marguerite O'Brien, Bernice Bruner, Cecil Worthington, Edna Woods and Sibyl Clauss.

David Bispham gave a most successful concert before the Saturday Club at Sacramento, and was in so merry a mood he kept his audience in a good humor, not alone

with comic nature of his encores but his own humorous remarks.

The next attractions in Frisco are d'Albert, the renowned pianist, under Will Luenbaum's management, this week, and Fritz Kreisler, also brought here by Mr. Luenbaum. Mrs. A. Wedmore Jones.

Bach Lenten Festival.

THE Lenten festival of the Bach cycle will be given in the Moravian Church at Bethlehem, Pa., April 12, 13 and 14. Hours and programs follow:

WEDNESDAY, 4 P. M.

"Jesus sleeps. What hope remaineth?"

"The solemn moment is impending."

WEDNESDAY, 8 P. M.

"I with my cross-staff gladly wander."

"Strike, O strike, long looked for hour."

"There is naught of soundness within my body."

THURSDAY, 4 P. M.

"Passion Music According to St. John," Part 1.

THURSDAY, 8 P. M.

"Passion Music According to St. John," Part 2.

FRIDAY, 4 P. M.

"He who relies on God's compassion."

"My spirit was in heaviness."

FRIDAY, 8 P. M.

"Jesus, Priceless Treasure."

Tombau, "Ode of Mourning."

The singers include Mary Hissem de Moss, Lucy A. Brickenstein, Mrs. John Leibert, Nicholas Douty, Julian Walker, Elmer J. Bender, J. Samuel Wolle and Howard J. Wiegner. The orchestra will comprise 61 instruments, including 10 first violins, 10 second violins, 6 violas, 4 violoncellos, 3 double basses, 3 flutes, 4 oboes, 2 oboi d'amore, 2 English horns, 3 trumpets, 1 pair kettle drums, 3 soprano, 2 alto, 3 tenor and 3 bass trombones, 1 campanella and 1 harp.

J. Fred Wolle is to be the musical director.

Van York in Boston.

THEODORE VAN YORK appeared recently in Boston with the Boston Symphony Orchestra. The tenor sang with Madame Galski in duets from "Die Walküre" and "Lohengrin." Criticisms from the Boston papers follow:

Mr. van York is a lyric tenor, with a voice of splendid quality, good range and considerable power. Strangely enough, his Siegmund was far better than his Lohengrin. He gave the "Spring Song" with splendid intelligence and even the difficult sword music was not without dramatic power.—Boston Post, March 6, 1905.

Mr. van York is sure of friendliness with a Boston gathering of music lovers, for they cannot soon forget his work at the last Easter Symphony Fund concert and on other occasions. Last night his voice was in excellent trim. The tones were not forced; inflection and intonation were true, and the really phenomenal ability to cope with a florid score opposite to such a tremendous voice as Madame Galski's was achieved with apparent ease. In the second part of the Valkyrie duet came a tenor climax rarely accorded in a concert; and he made use of it with modesty and artistic taste—without either yelling or an apparent strain as certain grand opera tenors have been heard to do in time past, in this same score.—Boston Globe, March 6, 1905.

Mr. van York enlarged his reputation in this city.—Boston Herald, March 6, 1905.

Mr. van York, while not an opera singer, did well with his task, in Siegmund's love song presenting a beautiful example of lyrical singing that again might serve as an object lesson to most heroic tenors.—Boston Transcript, March 6, 1905.

Mr. van York sang with ease, purity and dramatic strength. He made the "Spring Song" both manly and musical, and in other ways acquitted himself like an artist.—Boston Journal.

Mr. van York's fine voice was at its best and his singing gave great pleasure.—Boston American.

Adah Campbell Hussey in New York.

ADAH CAMPBELL HUSSEY, the contralto, of Boston, has been engaged for the West End Collegiate Church, and sang there for the first time March 19. The beauty of her voice and comeliness of her person made decided effect. Chairman Glenney is to be congratulated on his selection. Miss Hussey will make New York her home.

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ST. LOUIS.

St. Louis, Mo., March 16, 1905.

THE Choral-Symphony Society is having the most successful season of its twenty-five years of musical existence, from both an artistic and financial standpoint.

Josef Hofmann, soloist of the second concert, and Fritz Kreisler, hero of the third concert, made such tremendous hits that they will play a joint engagement in April.

Dvorák's "New World" symphony was the leading orchestral number at the last Choral-Symphony. Dr. Ernst gave the symphony a scholarly reading, which earned continued applause. Anita Rio's appearance as soloist was an ovation, but Miss Rio has sung her way in St. Louis on previous occasions. She was complete mistress of herself in all her work, which included the aria for soprano from "Carmen" and aria from "Aida," sung in English.

Mr. Wegman's pupils' recital recently was artistic from three standpoints—the audience itself looked well, the stage a bower of beauty, with its mass of Southern smilax and many palms, and then the entertainers, youthful pianists, assisted by Miss Wirthlin, Arthur Lieber and Mr. Sheffield, presented a program of gems. Mr. Wegman presented four of his youngest pupils, Miss Wuellner, Miss Cohn, Miss Marsh and Miss Carradine. None of these young women looked past their middle teens, and their work was beautifully done.

Elizabeth Parks, formerly soprano of the Holy Communion Church, is singing with great success in the South.

The Lichtenstein Quartet has been doing splendid work all winter, and is in great demand with its chamber music.

The Union Musical Club is indebted to Mrs. Wallace Harker for a treat recently. The piano work was in the hands of McNair Ilgenfritz, Mrs. Heynen-Schraubstadler and Clara Meyer, the latter playing most difficult numbers from Liszt, Rubinstein and Chopin. Mattie Catron sang a group of songs, showing a well trained voice of sweet, warm color that brought with it additional pleasure. Possibly the real interest of the afternoon centered in Edwina Tutt, and her accompanist Mary Pearson, two society girls who have made music their profession. Miss Tutt has a contralto voice which is full and evenly balanced, indicating that it has been well schooled, and she sings with an intelligent appreciation of what she undertakes. Miss Pearson has the true spirit of a skilled accompanist, following every mood of the song.

William H. Sherwood, of Chicago, paid us a brief call the other day en route to Southwest Missouri and Texas where he is playing a number of recitals.

Mr. Sherwood is filling many dates which include the leading towns of Texas, Missouri, Arkansas, Louisiana, Alabama, Mississippi, Iowa, Indiana and Illinois. One of his most important appearances this season will be with the Symphony Orchestra in Cleveland. In many places he is playing return dates and he tells me that the present season has been one of the most successful of his extensive career.

Mrs. Charles Rohland and Jesse Ringen are giving a series of recitals before the musical clubs of many Southern cities. Miss Ringen is an immense favorite wherever she appears, and Mrs. Rohland's splendid work in the Union Musical Club and among the societies of her home in Alton stamp her as a leader among the musicians of the Middle West.

Victor Ehling's large contingent of piano pupils, and their friends, filled the recital hall at Bollman's recently. Mr. Ehling is one of the busiest teachers in St. Louis, and his student recitals always sparkle with brilliant piano playing and show a thorough training, not alone in technic and tone production, but in a deeper understanding of the works of the great masters.

James Quarles, organist of the Lindell M. E. Church, has been giving a number of recitals during the winter. These recitals are a great advantage to the pupils, stimulating them to increasing activities in their studies. The importance of hearing music of the highest grade cannot be too strongly emphasized, and Mr. Quarles selects his programs with that object in view. Gertrude Quarles assisted at the recital given Saturday afternoon in the Lindell Church and proved herself a contralto of wide range, and possessing a clear sympathetic voice.

The Ten o'clock Musicales gave a delightful concert in the Recital Hall of the Odeon Wednesday evening. This club has splendid talent among its contingent. The vocal numbers were well taken care of by Mrs. Watson, Mrs. Bernard and Mrs. Franklyn Knight. Mrs. Drake contributed three piano solos, which showed deep study. The string trio by Dvorák was daintily done by Miss Johnson, Miss Shapleigh and Mr. Herrick. Trio No. 1 by Haydn, which opened the program, introduced Mrs. Frohman, Miss Johnson and Mr. Frye. The Ten o'clock is to be congratulated for having among its active patrons so many good musicians, whose work is above that of the amateur.

Nathan Sachs, pianist, of this city, announces a series of three piano recitals in the Recital Hall of the Odeon, the first to be given on Wednesday, March 29, at which Rose Wirthlin is to be the soloist.

Emily Grey, who plays the harp with the St. Louis Symphony Orchestra, is a musician of broad experience. Madame Grey has been associated with all the great orchestras of the New and Old worlds. Her work is always executed with the care and finish of a great artist. The World's Fair brought Madame Grey to St. Louis and she accepted the position with the orchestra made vacant by Miss Lowe, who is traveling with Sousa.

The Morning Choral Club concerts always bring out the élite of the town, especially when such prominent women as those who furnished the program at the Wednesday morning entertainment have places on the program. The affair took place in the Recital Hall of the Odeon, which proved too small for the great turnout of women who came to pay tribute to the club's best talent.

Mary Pearson, who has been doing such splendid work at the piano all winter, opened the musicale with Grieg's "Ich Liebe Dich" and a chromatic fantasia by Chopin, and later played from the works of Chopin, Wagner, Liszt and Godard. Mrs. Edgar Woolley presented a group of songs, also Mrs. David R. Calhoun, whose rich mezzo voice is heard too little in public to suit her friends and many outside admirers. Mrs. Will Stanard's well trained soprano voice rang out with telling effect in the aria from "La Mort de Jeanne D'Arc" and the "Song of Spring," by Von Flieitz. Mrs. Edward F. Macy, who has a reputation as an amateur opera singer, sang her contralto solos, "The Year's at the Spring" and "Habanera," from "Carmen," with much expression. The program, which contained such a variety of good things, closed with songs by one of the quartets of the club, the personnel of which was Mrs. Chapell, Mrs. Hannaauer, Mrs. Annan and Mrs. McCandless. Their work was particularly well done, the voices blending better than the quartet heard at a previous concert.

John Tower, who is looked upon as the "grand old man" in music, has decided to remain in St. Louis, having connected himself with the Kroeger School of Music. Mr. Tower is a musician of wide experience in voice training, and is building up a reputation among the students of the Mound City as a most conscientious teacher. His lectures on themes musical are always well attended. His popular talk, "The Making of a Singer," is full of sensible advice, running over with valuable information, and presented in Mr. Tower's happy way, never fails to arouse enthusiasm.

Rose Wirthlin, contralto at Second Presbyterian Church, has just made arrangements for an extensive concert tour of the neighboring States.

Miss Wirthlin is one of the brightest artists in St. Louis, possessing high ideals, which she lives up to.

Most of her music training was secured under the tutelage of Madame Lehmann in Berlin and with Professor Stockhausen at Frankfurt-on-the-Main. Her time abroad was mainly given to the study of German classical music, in which she excels. Miss Wirthlin couples an excellent interpretation of the masters with a perfect enunciation of the language.

HELEN JUDD STRINE.

CRITICS' OPINIONS OF AN ARTIST.

OPINIONS of the Leipsic, Frankfort, Paris and Dresden critics on the playing of Dr. Otto Neitzel, of Cologne:

Not less pronounced than the triumph of the singer (Frau Schumann-Heink) was that of the pianist, Dr. Otto Neitzel, of Cologne. Supported by a powerful fine toned Blüthner grand of the best he proved himself anew in his intelligently clear rendering of Bach's "Chromatischer Phantasie" and in the performance of Mendelssohn's "Variations Serieses"—all the peculiarities of which he understood how to bring to light in their full attractiveness—the same sincere, powerful artist whom we had previously known and highly esteemed.

In Liszt's B minor ballade (No. 2) his virtuosity shone out most brilliantly, and as he now thundered and stormed, then again produced the tenderest tone effects, his mastery in the art of contrast was gloriously displayed. With it he aroused universal admiration amounting almost to a furore. He was obliged to add an encore, and evoked frantic applause with one of Liszt's best known Hungarian rhapsodies.—Leipziger Neuesten Nachrichten, November 2, 1897.

A very fitting close to the current concert season at the Opera House was a Beethoven evening, which at the same time offered the Frankfort public an opportunity of making the acquaintance of a new phenomenon in the sphere of practical tone art. Dr. Otto Neitzel, of Cologne, long justly esteemed as an intelligent musical writer and sterling composer, introduced himself today as a very skillful Beethoven interpreter on the piano with great success. In his performance of the E sharp major concerto Dr. Neitzel brought out the peculiar beauties of this tone poem—which gained not a little in interest by the insertion of the original cadenza—as cleanly technically as musically to a perfect consummation, and further proved himself in his fine sounding, characteristic performance of three piano pieces generally little known—"Bagatelle" (op. 126, from the "Albumblatt"); the "Kapriziösen Rondos" and "Die Muth über den verlorenen Groschen"—to be one of the finest Beethoven players of the present time.—Frankfort Zeitung, March 10.

I directed my steps toward the Pleyel Hall to hear a concert given by a foreign confrère, Otto Neitzel, music critic of the Cologne Gazette, whose judgment yields authority. Dr. Neitzel plays the piano, but he is not a pianist, at least in the sense of virtuosity. He seems to me to have exactly the fingers necessary to execute every kind of music with ease. He is no amateur, certainly not, nor a "dilettante"; he is more and better—an interpreter devoted to the master's meaning. It sometimes happens that he takes quite a different view of it to what we do, as, for example, in Schumann, Beethoven and Chopin. One is at first rather disagreeably surprised, because one is somewhat the slave of tradition; then, as Neitzel's talent is suggestive, we end by following him, constrained by his ardent faith and his imperious desire to convince us, even to persuade us. I assure you he is a musician of a curious originality, and that it is a profit and a pleasure to hear him. Virtuosity is to be found everywhere, it no longer teaches us anything, but a thinker like Dr. Neitzel excites one's interest to the highest degree.—La Semaine Française, Paris, March 30.

The soloist of the concert, Dr. Otto Neitzel, of Cologne, has long enjoyed a reputation as a Beethoven exponent, founded less on a sanguine devotion of the composer's mood and a lively embodiment of his work than on a faultlessly true rendering, clever construction and correct style of dissection of the same. Dr. Neitzel is, as quite comprehensible in a critic, more of a piano pedagogue than a virtuoso, and his astonishing technic retires before his evident endeavor to render the work given distinct and clear.

In Dr. Neitzel this profoundly intelligent manner of performance, combined with a soft, singing touch, gives great importance to his playing.

He played the G major concerto of Beethoven with great bravours and a single cantilena with beautiful heartfelt effect, while the "Totentanz," by Liszt, was rendered most brilliantly. It was a pianistical performance of the first rank.—Dresdener Kunst.

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KREISLER'S

Last Appearances in America—Spring, 1905

The Sun, March 27, 1905.
Kreisler Great in Brahms.

Boston Symphony Orchestra.

Day unto day uttereth speech as to the empty fulfury of the ancient description of the Brahms work as a concerto against the violin. This composition, which was some time accepted with doubts, is now hailed with acclamation. It is a beloved number in the repertory of great violinists, who alone may hope to set forth its content to the inspiration of the populace. Fritz Kreisler played it last night like a master.

This artist is making giant strides. He has grown even within the limits of the present season. He is a bigger man today than he was when he landed here in the autumn. His performance of the first movement of the concerto last night was simply tremendous. Not only did he give the music an uplifting interpretation, but poured into it such a flood of tenderness that he made it glow with the fire of genius. His playing of the cadenza was a burst of the very highest virtuosity, that virtuosity which unites the boldest and most dazzling technic with the finest musical qualities.

He played the slow movement with ravishing tone and exquisite poetry, and the final one with brilliancy and insight. On the whole, it was one of the big violin performances of the season and raised Kreisler in the esteem of connoisseurs. Mr. Hess, concertmaster of the orchestra, conducted the accompaniment sympathetically.

New York Herald, March 17, 1905.

Boston Symphony Orchestra.

One might have supposed that Mr. Kreisler had by this time said all he had to say in the Brahms concerto. Not so. He disclosed in it last night a wealth of new beauties and in himself bigger powers of insight and interpretation than ever before. If Joachim's mantle is to fall anywhere shortly Mr. Kreisler would seem to be in as fair a way to catch it as he is to deserve it. The audience gave him an ovation.

The World, March 17, 1905.

Triumph for Fritz Kreisler.

Boston Symphony Orchestra.

But even more praiseworthy than these was the playing of Fritz Kreisler in the Brahms violin concerto. Kreisler succeeded in bringing this underestimated work of Brahms very near to the comprehension and enjoyment of his listeners by reading into it a temperamental swing that few suspected to lurk in this work. He made the first movement sound mighty, he laid bare the tender beauties of the second one, and the finale was impressively Hungarian in its impetuous rush. It was huge violin playing and the audience realized it, calling the artist out times without number. Kreisler's accompaniments were conducted by Willy Hess, the orchestra's concertmaster, the first time that Hess has been seen here as a conductor. The audience was large. In one of the boxes sat Paderewski.

The New York Times, March 17, 1905.

Boston Symphony Orchestra.

Mr. Kreisler was the soloist, and played Brahms' violin concerto, one of the pieces in which he made his first appearance this season on his return to New York. He has not played more magnificently nor given a more convincing proof of the ripeness, depth and spiritual insight of his conception or his consummate mastery and control of the highest technical powers.

It was a noble and beautiful performance, resolute, yet instinct with life; lofty in spirit, yet full of passion; expressed in tones of full richness and color. The true value of this playing was recognized, and Mr. Kreisler was several times most enthusiastically recalled. Professor Hess, the concertmaster, conducted the accompaniment, which was elastic and carefully molded upon the solo performer's lines.

The Evening Sun, March 17, 1905.

Boston Symphony Orchestra.

Fritz Kreisler, with his flaming temperament, set the Brahms violin concerto ablaze. Mr. Hess made his first appearance here as conductor. The solo cadenza in chords of orchestral richness is Kreisler's own specialty now, in whatever he plays. But the Hungarian rondo was a piece of interpretation that found the young Austrian player on his native heath, so to speak. The applause was long continued.

Chicago Tribune, January 28.

The soloist of the afternoon was Fritz Kreisler, a violinist whose fame has been steadily growing with each succeeding year, and who today stands easily among the few truly eminent masters of his instrument. He chose for his number yesterday the Brahms concerto. The record of his performances here in the past includes a number of selections which received such admirable rendition at his hands that they are inscribed in gold in memory's pages. Yet nothing that he has done in the past has equaled his achievement of yesterday. There is no work for violin which is more difficult and in many ways more ungrateful for the soloist than the Brahms concerto, and yet so thoroughly has Mr. Kreisler mastered it, both technically and musically, that his performance

discovered only the smoothness, ease and repose which characterize a truly artistic presentation of a master work.

There was a tone of surpassing loveliness and lusciousness to lead every note sensuous charm; there was supreme technical skill to give to every phrase clarity, beauty and meaning, and there was interpretative warmth and deep musicianship to make the poetic content of the austere composition plain and eloquent. It was a performance in every respect notable, in every way masterly. The audience was rapt in its attention and unqualified in its approval.

Chicago Post, January 28.

Fritz Kreisler has played here before and displayed such extraordinary qualities, both as virtuoso triumphing over all technical difficulties with incredible ease and as interpreter of the most intellectual and elaborate compositions, that he was naturally welcomed with sincere cordiality and anticipation of much pleasure. He did not disappoint his friendly auditors.

On the previous occasion, if memory serves, he played the great Beethoven concerto. This time he has chosen to interpret the extremely difficult Brahms D major concerto, of which (if it is still permissible to repeat an old "gag") the early critics said that it was written not for but against the violin. He disproved this absurd criticism.

His performance was masterly. The tone was pure and rich and beautiful, the conception of the work noble, broad, truly Brahmsian, and the style distinguished and thoroughly artistic. There is melody, poetry, emotion in Brahms if the interpreter be temperamentally and mentally equipped to reveal it all, and Kreisler does reveal it with the insight of a profound musician. He was sincerely, enthusiastically applauded, but he properly denied an encore, despite inconsiderate insistence.

Cincinnati Times-Star, February 25, 1905.

Violinist Kreisler Was Frantically Applauded at Symphony Concert.

Fritz Kreisler is probably by this time accustomed to success and the applause that follows great achievement. Nevertheless, he once again congratulated himself on the sincerity and warmth of the admiration extended to him Friday afternoon—the most enthusiastic and prolonged on record. To put the matter simply, Mr. Kreisler is one of the greatest, if not the greatest, of living violinists. His attributes as a musician, the superlative artist—musicianship, technic and interpretation—but it is doubtful if any other player can produce so lovely a tone from a mere wooden box strung up with fibres. Most admirable likewise is the dignity and nobility of his style, and the amplitude with which he develops his meaning. Mere technical effects are absolutely subordinated to the music. Although Mr. Kreisler chose for his playing the greatest and one of the most difficult of violin concertos, he proved himself more than worthy to present the immortal utterances of Beethoven. As a study in absolute beauty and absolute music from every point of view, Mr. Kreisler's playing of the second movement of the concerto, the "Larghetto," is cordially recommended to all and sundry. The enormously difficult cadenza was probably an invention of the gifted performer's, and perhaps no one else could play it. Assuredly it was none of Beethoven's.

But all the harmonies, trills, scales, double stoppings and whatnots vanished before the exquisite flowing melody of the cantabile and the crisp little nodding phrase that briskly concludes the final movement.

New York Daily Tribune, March 17, 1905.

Boston Symphony Orchestra.

Mr. Kreisler has done nothing better this winter than the superb first movement. He was recalled several times for his fine accomplishment of a noble task.

The New York Press, March 17, 1905.

Boston Symphony Orchestra.

It was not Tchaikowsky's tone poem, beautiful as it is in moments, that gave the greatest pleasure of the evening. Brahms' violin concerto, played by Fritz Kreisler, with Hess, the concertmaster, in Mr. Gericke's place at the conductor's desk, proved the real climax of the concert. This exceptionally noble and beautiful composition had an inspired performance. It seemed those who say they are unmoved by this work must have been shaken in their beliefs last night. Kreisler played with a sweep, intensity and emotional depth he hardly has equaled before this season, displaying at the same time his amazing technical mastery in the racking difficulties the composer had piled up.

The Evening Post, March 17, 1905.

Boston Symphony Orchestra.

The soloist of the evening was Fritz Kreisler, who unfortunately chose once more to perform Brahms' dreary violin concerto. It is well known how superbly he plays this difficult music; his first bars indicated that he was in fine form, and before the work had been finished he had made many new converts to the belief that he is indeed the king of violinists, superior to all others in lusciousness of tone and endowed with a musical temperament which even Brahms cannot extinguish.

The Evening Mail, March 17, 1905.

Kreisler at His Best.

Boston Symphony Orchestra.

Fritz Kreisler played the Brahms violin concerto superbly. This music has not in many years, if ever, been made so potently beautiful as last night. When he ended the first movement's brilliant cadenza and soared away on the lofty theme that is surely one of Brahms' most cherished legacies, it seemed that he had reached the acme of what a violin can utter. Mr. Kreisler might well be content to go down in musical tradition at the level he reached last night.

The Globe, March 17, 1905.

Boston Symphony Orchestra.

The Brahms concerto Kreisler played even better than at his first concert here this year. Well as he did it then, there was a suspicion of the nervousness of a reappearance. Last night the splendid vitality was there, the him of restlessness absent. Some may prefer a more sedate Brahms, they may resent a little the pulsing energy of Kreisler's reading; but with all his vibrant force there was ever in his performance nobility and restraint. And some of us have no prejudice against a temperamental Brahms. Kreisler's tone yesterday was not always of the largest, but it was steadily of penetrating sweetness.

It steeped the adagio in beauty. It glowed and sparkled through the idealized rondo. This rondo finale, too, shows Kreisler's command of clean and brilliant technic at his best, and above all his ability to get the utmost expression out of a given phrase without stealing the composer's time to do it.

Philadelphia Press, February 11, 1905.

Kreisler Greater Than Ysaye.

Fritz Kreisler, the violinist, was the soloist, and judging from his performance of the Tchaikowsky concerto this artist possesses qualities that make him even greater than Ysaye. It was a daring procedure on the part of Mr. Kreisler to play a concerto that in the hand of the average virtuoso would have been interminable and uninteresting; but Kreisler has made the Tchaikowsky concerto his own, and in so doing he infuses into the composition those wonderful qualities that are alone peculiar to him and make his work phenomenal.

Philadelphia Ledger, February 11, 1905.

After the symphony, Fritz Kreisler, who has not been heard in Philadelphia for a number of seasons, played the moving D major Tchaikowsky violin concerto. All impressions of the playing of the great violinists of the world must of necessity be entirely relative. Assuming that Ysaye is "king of violinists," and that he has set the standard for judgment, it may be said that Kreisler's playing yesterday was much more moving and interesting than that of the older player. To be sure, we heard Ysaye in a classic and not in a modern work when he played here with the orchestra, but Kreisler's warm and emotional temperament is so marked and the plaintive beauty of the Tchaikowsky concerto was so moving that he stirred the audience to great enthusiasm. The perfection of his technic needs no comment. His tone is wonderfully rich and pure, and the beauty of the work is so great and he played it with such fire and sentiment that nothing since the poetic and romantic playing of Thibaut, a year ago, has made an equal impression. Kreisler is a much more moving violinist than Ysaye, but, of course, we have not heard Ysaye play Tchaikowsky.

Philadelphia Telegraph, February 11, 1905.

Fritz Kreisler, whose violin playing has been making such a furor abroad, reappeared to us not in the most interesting of compositions (it was the Tchaikowsky D major concerto), but in one that could not hide the immense strides that he has made. He stands out today head and shoulders above the ordinarily "great artists." There are those who claim he is a rival of Ysaye, but this is scarcely a necessary comparison. He is altogether different. Appreciation of the one or the other must depend, to the greatest extent, on the personal viewpoint, or the preference for schools both of technic and interpretation, and, possibly, also on the question of how far magnetism enters into the equation. Kreisler is undoubtedly a genius; there can be no gainsaying that. Tonally and technically he is impeccable, and, so far as interpretation is concerned, the Tchaikowsky number does not admit of a fair judgment, for it is an extremely difficult piece that he has made peculiarly his own, and that leaves one with the desire to hear him in the more varied moods that only a recital can bring forth.

Philadelphia Bulletin, February 11, 1905.

The soloist of the program, which will be repeated this evening, is Fritz Kreisler, who plays the violin with a tone that is entrancingly beautiful, and a firm, true, sympathetic mastery of the instrument that makes listening to him a delight. His selection in Tchaikowsky's concerto in D major, op. 35, a composition of rare poetic charm, and many technical difficulties, all of which were as nothing, apparently, to the violinist, so excellent is his technic and so sympathetic his interpretation. Kreisler is one of the handiwork of the violin virtuosi, tall, dark, with waving black hair, a slight mustache, and a habit of throwing

back his head and standing with his chin well up, which gives the impression of command and firmness.

The orchestra contributed, as the third and last number on the program, the Good Friday Spell, from Wagner's "Parsifal," and the "Tannhäuser" overture, both of which were beautifully rendered.

Boston Post, March 12, 1905.

Kreisler's Ovation at Symphony Concert.

Mr. Kreisler gave, perhaps, the most authoritative and finished interpretation of the Brahms concerto that can be remembered, so far as local performances are concerned.

Everything that contributes to such a performance was in evidence, beautiful tone, perfect intonation, perfection as to details, with a mature artistry that left nothing to be desired. Nothing but a memorable performance could be the outcome of all these conditions, and so it was at every point.

Mr. Kreisler received an immense ovation and many recalls.

Boston Transcript, March 11, 1905.

So was Mr. Kreisler's playing of the Brahms concerto. Although one might have wished Mr. Kreisler had chosen to play something else, after hearing his performance one can only be grateful to him for setting a standard for this concerto which all musicians must live up to or else be held hopelessly wanting. Not only did Mr. Kreisler play with all the warmth of style which one would expect from him, and also with his own ripe musicianship, but he gave the concerto a charm, he made it agreeable to hear. The Brahms concerto from him was a musical event.

The Globe, Boston, March 12, 1905.

Kreisler the Symphony Concert Soloist.

Mr. Fritz Kreisler, the Austrian violinist, was the soloist at the Symphony concert last evening. Mr. Kreisler has made himself very favorably known in Boston since he first appeared here in December, 1900, yet his performance last evening added materially to the respect and esteem in which he is held by local musicians and Symphony audiences. For the violinist showed more force, vigor and breadth than even his admirers have heretofore credited him with, and he also demonstrated an even greater facility of execution.

His solo was that composition which presents such variety of opportunity for pure violin virtuosity—Brahms' concerto in D major. To those who have heard Mr. Kreisler play before, his interpretation of this master work for the solo violin carried the conviction that never had they shown just appreciation of the marvelous capabilities of this young artist. To those who had never heard the modest, unassuming musician before, his work was amazing. None could gainsay him worthy to interpret this masterpiece of technical exaction dedicated to and first performed by the great Joachim.

Mr. Kreisler played the first movement with the delicacy of sentiment that he has led his hearers to expect, but in the coda he rose to the extreme virility demanded of the soloist. As he played the unaccompanied cadenza the accuracy and brilliancy of fingering and the marvelous bowing effects brought both audience and members of the orchestra forward in their chairs in rapt attention. As he paused at the close none was more demonstrative in applause than Willy Hess, who conducted, and the men of the orchestra.

The second movement, the adagio, showed Mr. Kreisler once more to be a finished artist in phrasing and exquisite tone shading, and the emotional passages were played with dignity and charm. But, of course, the opportunity for the virtuoso is the finale. With bars of double stopping, demanding accuracy of fingering, brilliant runs and florid arpeggios, the closing movement is the test of the technical skill of the artist. In this movement every exaction of the composer was fulfilled with consummate art.

Mr. Kreisler's dexterity, the precision of his fingering and the breadth and vigor of his bowing were shown in his playing of the vivid passages of the finale of the concerto.

With fine self control, yet the violinist is not lacking in enthusiasm, and even in these days of acquaintance with many masters of the violin there is that element in Mr. Kreisler's playing of the difficult Brahms concerto that has made him distinctive among his fellow artists. His performance merited the pronounced approval which insisted upon his reappearance three times after he retired at the end of his solo.

Cincinnati Commercial Tribune, February 23, 1905.

Fritz Kreisler Holds Audience Spellbound With His Masterful Playing.

With the first tone he drew from his violin Fritz Kreisler, the soloist of the afternoon, conquered his audience, who sat spellbound, drinking in every note of the Beethoven concerto in D major, op. 6, conceded to be the greatest violin concerto in the world, and Kreisler's rendering of it was masterly in every particular.

A phenomenal technic, a tone of liquid purity and beauty, combined and fused into a perfect whole by a temperament of impelling power, made his performance a notable one. Kreisler was greeted by tremendous applause, but did not respond with an encore.

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Musical Clubs.

The American Musical Directory, published at 419 St. James Building, New York, contains the list of musical clubs and societies in the United States and Canada, with addresses of the officials.

Rochester, N. Y.—Fannie Bloomfield Zeisler appeared at the Lyceum under the auspices of the Tuesday Musicales. The Beethoven sonata the "Appassionata" was on her program.

Seattle, Wash.—At the concert of the Ladies' Musical Club John J. Blackmore, Clara Lewys, Jean, Nora and Etta Crow were the soloists.

Jacksonville, Ill.—The Wednesday Musical Club gives a recital each month through the season, the works of prominent composers forming the programs. Last month Grieg was the subject, when a paper was read by Miss Draper, and songs and instrumental music were given by other members of the club. March 14 the program was miscellaneous. The officers are: President, Mrs. Seerberger; vice president, Mrs. Short; second vice president, Mrs. Pitner; secretary, Mr. Hoblit; treasurer, Mrs. King; corresponding secretary, Miss Wardhaugh; librarian, Mrs. Johnson.

Wichita, Kan.—The Musical Club will give four historical violin recitals by Robert H. Just, assisted by Winnifred J. Metcalf and Jessie L. Clark. The first recital took place February 11.

Topeka, Kan.—The Topeka Auditorium pipe organ was dedicated last month. Clarence Eddy and George B. Penny, organists; the Choral Society, G. B. Penny conductor, Gertrude Tracy accompanist; the Modoc Club, M. C. Holman conductor; with Mrs. Frank Thomas, May Reddick and Harry Pribble, soloists.

New Brunswick, N. J.—The Choral Society sang "St. Paul," assisted by Grace Longley, Estelle Hart, Edward Strong, Frederick Wheeler and the New York Philharmonic Orchestra, Arthur G. Drake conductor.

Portchester, N. Y.—The Oratorio Society sang Spohr's "God, Thou Art Great" and Rossini's "Stabat Mater," assisted by Grace Longley, Corinne Welsh, Edw. Strong and Frederic Martin.

Greenfield, Mass.—At the second annual midwinter concert of the Music Club, under the direction of William Allen, the principal feature was the production of Rossini's "Stabat Mater." It has not been given in Greenfield for probably more than twenty-five years.

Davenport, Ia.—The Amateur Music Club met with Janet Chambers at her home on Seventh and Perry streets. Chicago composers were discussed in the program, which was furnished by Mrs. Dick R. Lane, Mrs. James R. Preston, Mrs. Nassau S. Stephens, Mrs. Louis LeClaire and Janet Chambers. At the meeting Mrs. George C. Cook and Susie K. Glaspell were admitted to membership.

Springfield, Ohio.—The third concert of the Ladies' Chorus was given by "home talent." Mark A. Snyder, Louis W. Sprague, Ebbie Mayer, Favola Stephenson, Emma Kiefer and Belle Tillyer took part.

Jamestown, N. Y.—The preliminary meeting of the Choral Society, under the directorship of K. O. Stops, organist and choirmaster of St. Luke's Church, was held last month.

Schenectady, N. Y.—An excellent program was given by the music department, under the direction of Mrs. E. G. Colburn, of the Woman's Club, at the home of Mrs. Troy, No. 126 Park avenue. It was a Schumann recital, all the numbers except the last being by that composer.

Louisville, Ky.—The Highland Musical Club met in February with Eleanor Fleming.

Mount Vernon, N. Y.—The Musical Society celebrated its tenth anniversary by a concert on March 2, when "The Erl King's Daughter," by Gade; quintet and chorus of the finale, Act III, of "Martha"; Spanish serenade, by Elgar; "Annie Laurie" and other chorals and part songs were presented. The assisting soloists were Katherine Cordner Heath, E. Eleanor Patterson and Charles N. Granville.

Schenectady, N. Y.—A new singing society, known as the Choral Society, has been formed at the Second Reformed Church under the direction of John Heywood.

Santa Barbara, Cal.—Amateur musicians have formed a society at a meeting held at the home of Madeline Lacy. This young lady is a pianist, and a number of ladies with excellent voices will be included in the club membership. The lines upon which organization is planned are those of the old Barton Musical Club.

Muskegon, Mich.—The Muskegon Avenue Circle of the Central M. E. Church gave a musicale at the residence of Mrs. J. W. Moon, 99 West Webster avenue.

Harrisburg, Pa.—The St. Cecilia Club gave a musicale at the home of Jeanne Pratt, 9 North Front street, in February.

Lake George, N. Y.—The project of organizing a choral union is advocated by some of the musical people, and W. B. Carr, choirmaster of the Church of the Messiah, Glens Falls, has been engaged to conduct the class, which will meet once a week.

Springfield, Ill.—The Amateur Musical Club devoted the meeting in February, at the residence of Mrs. Vincent Y. Dallman, 409 North Fifth street, to Verdi and Mascagni. The program was arranged by Mrs. Harry Willett and Mrs. Dallmann.

Cleveland, Ohio.—The Fortnightly Musical Club gave a program in February, when Mrs. Benjamin P. Bourland played several piano solos and Lila Robeson gave two songs. A quintet from "Die Meistersinger," by Mrs. Green, Miss Robeson, Edwin H. Douglass, Bechtel Allcock and W. J. Cornes, opened the program, and a trio from "Faust," by Mrs. Green, Miss Robeson and Mr. Douglass, closed it. Caroline Harter and Mrs. Charles H. Wellman gave a "Symphony Espagnole," by Lalo.

Zanesville, Ohio.—The Twentieth Century Musical Club, which was recently organized, held a meeting at the home of Lillie Dusenberry and Charles Dusenberry in the Townsend Building. Robert McIntire, Roy Johnson, Miss Dusenberry, Grover George and Lillie Eaton gave the program.

East Montpelier, Vt.—The Musical Association held its seventh annual convention in February, under the direction of C. F. Dudley. Among the soloists were Miss H. Julia Cross, Hattie Willard, of Burlington, and H. H. May, of West Concord, N. H.

Amherst, Mass.—A musicale was held in the home of Mrs. F. P. Wood, under the auspices of the St. Cecilia Guild.

Penn Yan, N. Y.—The Penn Yan Club last month entertained its members and the members of the Ladies' Auxiliary with a recital given by the Central Quartet, of Rochester, assisted by Helen Rumsey, of Rochester.

Nashua, N. H.—"Nature in Music" was the subject at a meeting of the members of the music class of the Nashua Woman's Club.

Bridgeport, Conn.—At a meeting of the Wednesday Afternoon Musical Club a fine program was furnished by members of out of town organizations. In the absence of the president, Mrs. Joseph Torrey, the program was in the hands of Susan Hawley Davis.

Newburgh, N. Y.—At the musicale given by the Choral Club of the Young Women's Christian Association a cantata, "Floralabel," for female voices, and the chorus, "Love Divine," the latter a composition by C. B. Rutember, constituted the program. The Chorus Club was assisted by Mrs. B. J. Banks, of New York, and Mary E. Noone, of Kingston.

Wheeling, W. Va.—A delightful recital was given under the auspices of the Arion Society. The numbers included selections by members of the choral organization, while Herman Shockey gave a violin solo.

Emporia, Kan.—Masters in Music, a club of young pianists organized in December, 1904, of members from the Saturday Technic Class of the Jo-Shipley Watson Piano School, gave an historical recital Saturday afternoon, February 25. The program was entitled "Then and Now," and works by the following composers were played by the students, whose names are appended: Bach, Abigail Dowden; Scarlatti, Jo-Shipley Watson; Handel, Helen Tanner; Haydn, Jennie Kingan; Mozart, Eulalia Tucker; Beethoven, Edith Dowden; Mendelssohn, Olivia McCarty; Schumann, Mr. Covert; Chopin, Gwladys Jones; Rubinstein, Fay Stannard; Liszt, Grace Stone.

Louisville, Ky.—At the Musical Literary Club recital the subject was Mendelssohn, and Myrna Diefenbach was the leader. Those who took part in the program were Misses Engleman, Packard, Ziegelbauer, Vogel and Argo; Kirk Hedden and Mesdames E. W. Walker, B. G. Neat and Robert G. McCord.

Luigi Manzotti Dead.

A CABLE chronicles the death of Luigi Manzotti, who wrote many of the successful ballets produced at La Scala in Milan. Manzotti was in his seventy-first year.

Kronold's Engagements Many.

HANS KRONOLD, the cellist, played in Brooklyn March 16, and is to play again as soloist at the Chaminade Club concert. March 21 he played in Bloomfield, N. J., and March 25 he plays at a concert at Delmonico's. March 20 he played at Madison Square Concert Hall, where he is to play again on the 31st inst. April 17 he is booked for Burlington, Vt., and April 28 at Morristown, N. J. He gives his own concert at Chamber Music Hall in May, preceded by a spring tour. He contemplates a big tour next season, at the head of his own company. The popular 'cellist is having the best of all seasons so far.

MUSICAL MONTREAL.

MONTREAL, March 18, 1905.

YSAÏE made his reappearance in a different hall, with a different program, and partly before a different audience; the only repetition was his former triumph. I may say that for the first time I have heard Ysaÿe to the best advantage, as the Windsor Hall—in which the concert took place on Wednesday last—is acknowledged by all the leading artists which visit this city to have the best acoustics of any hall on this continent, and it was Ysaÿe's first appearance in that hall in this city. The program was opened with the "Kreutzer" sonata. Mr. de Befve proved himself to be the worthy partner of Ysaÿe, and the sonata was read with the true Beethoven spirit. Followed the Mendelssohn concerto, which Ysaÿe interpreted with noble conception and unimpeachable technique. He was called out six times and played for an encore, by request, the Bach aria. In the other selections he likewise displayed poetic sentiment and sympathy. The climax, however, was reached after the performance of the "Valse Caprice," by Saint-Saëns-Ysaÿe, on which he expended an amazing technical facility. He was applauded to the echo, and it looked as though the audience would not stop applauding, and he was compelled to give an encore, the "Abendlied," by Schumann. Mr. de Befve, who furnished the accompaniment most admirably, contributed three selections by Rameau, Rubinstein and Liszt, in which he pleased the audience immensely. He was compelled to give an encore, the nocturne in F sharp, by Chopin. Mr. Veitch once more proved himself to be an able manager, as the house was almost filled to its capacity. The next musical event under Mr. Veitch's management will be Paderewski on April 24.

The program for the eighth Symphony concert, which took place on the 10th inst., comprised Schubert's seventh symphony in C major, an aria by Beethoven for soprano, an "Ave Maria" by Max Bruch for violoncello and orchestra, and the overture to the "Flying Dutchman." Miss Paulson, soprano, and J. B. Dubois, violoncellist, were the soloists. The symphony received a very careful reading, while the overture was enthusiastically applauded by the audience. Mr. Dubois played the "Ave Maria" with beauty of tone quality and clearness of intonation. The audience was large and appreciative.

Mr. Veitch informs me that the receipts for the two Ysaÿe concerts amounted to nearly \$5,000, and judging from the subscription list for Paderewski the great Pole will break his own record in this city.

HARRY B. COHN.

Philharmonic Program.

THE Philharmonic Society will give its last public rehearsal of the present season at Carnegie Hall next Friday afternoon at 2:30 o'clock, and on the next evening the last concert of the year will take place. Gustav Kogel, who has conducted previous concerts of the society during the present and preceding seasons, has come especially from Germany to take the place of the late Theodore Thomas, who was to conduct these concerts. Mr. Kogel has arranged a very interesting program, which will include the following numbers by Wagner: Overture to "The Flying Dutchman," "Siegfried Idyl" and prelude to "Die Meistersinger." "A Faust Symphony" of Liszt, including the finale with tenor solo and male chorus, will make up the second part of the program. The chorus employed in the finale of the symphony will be provided by W. R. Chapman. Edward P. Johnson will sing the tenor solo.

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NOTE.—All records broken. YSAÏE has already played sixteen times in New York and has four more engagements yet to fill.

YSAÏE will play 110 Concerts in America before June 10th.

WASHINGTON.

WASHINGTON, D. C., March 17, 1905.

THE name of Frank Claudy, president of the Washington Saengerbund, ought to stir the gratitude and appreciation of all Germans in this country for the way in which he has advanced the interests of their music, their traditions and their sociability in the national capital. Other good men have aided in this and many of them, notably Carl and Henry Xander, the latter the musical director. A good share of the homage belongs to Mr. Claudy. He makes an ideal president, being literary, musical and businesslike, with a nature calculated to bring success and enjoyment to anything in which he might engage. To indicate the literary side Mr. Claudy has made a complete translation of Goethe's "Faust," a work which occupied the leisure hours of fifteen years. He has stores of knowledge gained from reading, and he writes admirable verses, to several of which Mr. Xander has set the music. He has given recently a remarkable series of lectures on the Wagnerian dramas, notably "Parsifal." He recites, too; is an able speechmaker; has a social, an invaluable social standing in the numerous entertainments given, and has a broad, spontaneous, genial courtesy that builds and sustains endeavor. Mr. Claudy is a German gentleman in looks, in health, in love for the beautiful and true, in endless energy and in faithfulness to Saengerbund interests in all their bearings.

Great enthusiasm prevailed at the first concert of music for the working classes, inaugurated by Fräulein von Unschuld. Mr. Gompers opened proceedings in a most sincere and skillful manner. The program was of the most attractive, of the really good, vocal and instrumental. A feature was the playing of accompaniment by two young children, so good as to be a general surprise, and indicating the richness of gift to be found among the class for whom the concert was given, and the rich rewards in its cultivation. Miss Unschuld gave a concert also this week in which the instrumental compositions played were intended to interpret the subject of masterpiece pictures thrown upon the canvas at the same time. Miss Unschuld's playing in both instances was enthusiastically received.

The Choral Society and Musical Art Society will co-operate in a concert on the 26th, under the direction of Joseph Kasper.

Mary A. Cryder goes to London in May on business for next season; also for rest and enjoyment.

Marie Louise Burden, of Springfield, Mo., now living in Washington and identified with a remarkable system of kindergarten piano teaching for children (originated by herself), has always been engaged in music and musical club work. She was a successful manager also, bringing to her town many artists of renown, among them Nevada, to celebrate an anniversary of musical activity. She sang in "Elijah" and other oratorios, also in many interesting cantatas, such as "Esther," the "Haymakers," &c., and was for many years secretary of the Choral Club in Springfield. She heard Patti sing when yet in her teens. Mrs. Burden lives here with her daughter, Mrs. Major Newton, also a gifted musician and artist painter.

Susanne Oldberg was heard this week at a charitable affair, arranged by Hattie Shacklette. Her singing is always enjoyed by a large audience. Miss Shacklette is a

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Signor Fanciulli, predecessor to Lieutenant Santelmann as director of the Marine Band, is being congratulated for his inaugural ode given here with the band and a chorus of 500 voices, which was dedicated to the President and has been presented to him. The entire concert is to be repeated next week under direction of P. S. Foster, the proceeds to be given toward establishing the chorus as a musical feature in Washington.

Mr. Tomlins, of Chicago, is in Washington to speak on music in education. Mrs. George Rount Johnson gave a piano recital at the school on Iowa circle this week. Miss T. C. Andrews, of Illinois; Roberta Amies, a prodigy; Gladys Strong, another; Miriam Parsons, Edith Northrup, Effie Wolverton, Mary Esby Smith, Clara Friedmann, Theresa Wright and Ione Davidson were among the pupils heard. Mary Kimball's tea was largely attended this week.

Joseph Finckel, the violin and viola artist of Washington, has been much in evidence in musical life this season. His work is always meritorious and effective. Mr. Finckel is a "bachelor" of the George Washington University, a man of rare personality and qualities. He heads an orchestra in the South during the summer months.

Ernest Lent's cello playing was much appreciated at the Unschuld concert. Johannes Miersch, Mr. and Mrs. Lent and Mr. Finckel will play a program of compositions by Guillaume Lekeu in connection with Mr. Sonneck's next lecture upon this composer.

Mr. Kubel, director of the choir of St. Aloysius here, speaking of the reform movement in church choir literature, says that the ideal church music is not yet here. He has such a high opinion of the assimilative genius of the American that he should not wonder if such finally came in this country. He is enthusiastic over Oscar Bruno Klein, citing a mass recently sung by the choir which was in all respects admirable.

John Porter Lawrence is lecturing upon Chopin and other composers in the college, where he has been professor of piano for ten years. Anton Kasper, the violinist, teaches there also. Both will conduct a summer music school in Morgantown.

A Creature orchestra is under discussion all the time. The last novelty added to the repertory of this wonderful musician is Tchaikowsky's "1812" overture. This has been for a long time, in his mind, also in rehearsal, as his artistic demands for perfection are fitting supplement to his genius for conception.

Florence Schinkel, of San Diego, Cal., has been visiting Alice Burbage, the Washington pianist. Miss Schinkel is also a pianist. The two were pupils in Leipzig at the same time and became fast friends. The former was one of the leading pianists of her home city, Cleveland, Ohio, prior to going West some five years ago. She is most active musically in club and concert work, and with an immense studio class. That no member ever perform without remuneration is the excellent precept of one of the clubs in which Miss Schinkel is interested. The pianist has recently made a nine months' trip through Europe looking into advanced methods and music for use at home.

Mrs. Fugitt, one of Otto Torney Simon's pupils, had great success recently in a preliminary club concert at the National Theatre. She had two enthusiastic recalls for her spirited work. On the following evening, at the inaugural concert, the telling qualities of her voice easily filled the immense Pension Building hall.

Jeanne Nuola, of Paris and London, is in Washington for the second time this season, brought over to sing at entertainments here. The first time was as soloist with the

Cantori Napolitani company, given at the White House under Miss Cryder's direction. This time it is for the Fair of All Nations, given at Rauscher's for charity, and which will be patronized by all the leading diplomats of the capital. Mlle. Nuola is in splendid voice to show off the result of years of consecutive training in European capitals. Her numbers will be chosen from an immense repertory of operatic arias in the original, French and Italian songs, oratorios, &c. She is indeed well equipped as to literature, looks, voice and temperament to interest American audiences.

Tonight occurs the first effort to indicate to the Washington public what is being done in the public schools as to music. Study of the higher musical literature is a strong feature of the work under Alys Bentley director. Mendelssohn's "Hear My Prayer"; the "Tannhäuser" Pilgrims' chorus; "Evening Prayer," by Rheinberger; "The Erl King," the "Largo," and a song by Mr. de Koven, "O he Carita," will be sung. One of the most beautiful voices in the country, that of a Parisienne, Mlle. Harden-Hickey, will be heard in the solos. If Sydney Lloyd Wrightson, director of this work, is properly encouraged and appreciated further performances of this character will be given. The preparation thus far is exceptionally fine.

Hélène Travers Maquire is another of these European trained operatic singers now living in Washington, of whom more next week.

Every musician who shows interest in THE MUSICAL COURIER helps THE MUSICAL COURIER to take interest in them and in music.

FANNIE EDGAR THOMAS.

Preludes at the Piano.

(From the Springfield Republican.)

It is to be noted with regret that the obnoxious habit of showy preluding at piano recitals seems to be rather on the increase, and it is a pity that Paderewski should have lent his immense influence to this deplorable practice. It is not likely that he would undertake to justify it; he gives rather the impression of being in a state of exasperation with his piano and anxious to get it to the scrap heap so that a new one may be forthcoming. But young players are unfortunately quite as apt to mimic the vices as the virtues of great players. If a famous violinist in an over-strenuous moment rasps, some at least of the young players who hear him will be sure to double their consumption of rosin and to do their best to rival a charivari. And if the idea gets abroad that it is the thing to bang the piano between the numbers results distressing to the fastidious may be looked for. Artistically the practice is an atrocity. Fancy Mr. Kneisel and Mr. Schroeder and their associates scraping away fortissimo between a Mozart and a Beethoven quartet! A musical work should have a background of silence, not of noise. If any modulating chords are needed—and if the program is well made they should not be often necessary—they should be as simple and unobtrusive as possible, a mere gentle guide to the ear, a smoothing away of tonal relations. To preface and follow a composition with noisy chords is an insult to the composer.

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Musical People.

Wichita, Kan.—The third musical matinee was given by the faculty and advanced students of the Sickner Conservatory of Music not long ago.

Columbus, Ohio.—The second piano recital was given by the pupils of Annie E. Skinner's class.

Lowell, Mass.—A piano recital was given by the pupils of Caroline White.

Cleveland, Ohio.—A fine program was arranged by William M. Roberts for his organ recital at the Euclid Avenue Baptist Church. Among the selections given by Mr. Roberts were: Concert overture, in C minor, by Holms; Handel's Largo, and march by Guilmant, from a theme of Handel; scherzo, by Hofman, and "Poem of Love," by Batiste, given by request, closing with the "Libestraum," by Liszt. Francis J. Sadler was the assisting soloist.

Greencastle, Ind.—A piano recital, with descriptive analyses, was given by Elisabeth Patterson Sawyers February 22 at the De Pauw University.

Minneapolis, Minn.—At the First Congregational Church selections from the oratorio "Immanuel," by Henry Leslie, were given by the choir, Mrs. D. M. Weishoon, Augusta Schacht, John A. Jaeger, D. M. Weishoon. Organist and director, Clarence A. Marshall.

Hartford, Conn.—The Choral Union sang the "Hymn of Praise" on Wednesday evening, March 15.

Worcester, Mass.—The twenty-second free oratorio concert, under the direction of J. Vernon Butler, was given, Handel's oratorio "Samson" being sung. The soloists were Grace Longley, Emma Buch, Paul C. W. Dufault, H. Godfrey Humphreys, Frederic Martin. Ruth E. Nelson, piano; Charles H. Grout, organ; Arthur S. Wenson, trumpet. There was a chorus of 140 voices. Mr. Butler conducted.

Springfield, Ill.—A recital was given at the home of Mrs. Frank Bode on South Fourth street by her sister, Ruth Spaulding, for her younger pupils.

Calro, Ill.—A recital was given by four of the advanced pupils of Nellie Hall's music class.

Joliet, Ill.—At the recital given by Mrs. E. P. Martin Nell Townsend, a new vocal acquaintance of the people of Joliet, was given a warm reception. Albert Hindle, William Heinze and Fred Chamberlain assisted.

Kansas City, Mo.—Daisy Eloise Steele, pupil of C. Edward Hubach, made her appearance in a complimentary song recital. Mr. Hubach assisted and Alfred G. Hubach was the accompanist.

Saginaw, Mich.—Mrs. S. W. Percy gave a piano recital recently at her home on South Weadock avenue.

Merietta, Ohio.—The pupils of the music class of St. Mary's Parochial School gave their second winter recital at the school on South Fourth street.

Morris, Ill.—A piano recital was given by the younger pupils of J. Wallace Spears, assisted by Jessie Collins, violinist.

Harrisburg, Pa.—A musicale was given by Mrs. W. Morrow at her home, No. 718 Capital street. Many of her advanced pupils participated.

Scranton, Pa.—A recital of piano compositions by a few of the pupils of Prof. Ernest Bovard was given at his home on Jackson street.

Middletown, N. Y.—The second piano recital of the season, given by the pupils of Helen G. Hampson, took place at her home, 31 Hanford street.

Peoria, Ill.—A delightful musicale was given at the home of Julia Cooper on South Sixth street.

Hartford, Conn.—Those who assisted at the ordination of Ralph L. Baldwin as choirmaster of the Fourth Church recently were Nathan H. Allen, First Church of Christ, Hartford; Henry Dike Sleeper, professor of music, Smith College; Agnes Chopourian; John Spencer Camp, organist Park Congregational Church, Hartford; Waldo S. Pratt, professor of music and hymnology, Hartford Theological Seminary; William Churchill Hammond, professor of music Mount Holyoke College.

Stratford, Conn.—The Choral Society, a recent organization, gave its first concert of the season under the direction of W. D. Halle, vocal teacher, of New York. The Bridgeport papers speak in the highest terms of the performance, and particularly of Mildred Babcock, pupil of Mr. Halle.

Middletown, N. Y.—A concert by Andrew J. Baird was given under the auspices of the Ladies' Aid Society. Those taking part were Mrs. Arthur Decker, Helen Hampson and Grant Odell. Miss Hampson is a pupil of Jessie Shay.

St. Louis, Mo.—At Strassberger's Conservatory of Music recitals were given by pupils of Dr. R. Goldbeck, H. P. Dibble, Sig. G. Parisi and Miss Sheets, and by pupils of Prof. N. Sacks, A. Kalkmann and Mr. and Mrs. B. Strassberger.

Toledo, Ohio.—Preparations have begun for the first annual commencement of the Toledo Conservatory this spring. In spite of the fact that this is the fifth year of that institution's work a class has never been graduated. The directors have held that it were better to hold the requirements very high for graduation, so that a diploma issued from the school would mean as high a standard of scholarship as that of the best schools in the country. In view of this being the first commencement of the school the event will be made a noteworthy one. A number of prominent musicians and directors of other schools will be present.

Southampton, N. Y.—A concert was given at the home of Mrs. Herbert Satterlee for the benefit of the Virginia Day Nursery. Mrs. Frances L. Wellman and Emily Augustin were soloists.

South Norwalk, Conn.—The pupils of Miss G. May Woodward gave a recital at No. 2 Union street.

Green Bay, Wis.—Professor Boepler gave a piano recital at Cathedral Hall.

Islip, N. Y.—Mr. Waston's, Miss Drumm's and Mr. Huntington's concert was greatly enjoyed.

Brewer, Me.—Several pupils of C. Winfield Richmond appeared and gave an enjoyable program at their last recital.

Memphis, Tenn.—Those who appeared on the program of the musicale given by Mr. and Mrs. W. L. Bush were Mrs. C. M. Falls, Mr. Stapleton, Mrs. Stapleton, Miss Stapleton, Ezra Wyatt, and W. L. Bush.

Terre Haute, Ind.—The program given by Estelle Doerschuck, pupil of Attilie Schwedes, assisted by Helen Heyroth and Helen Reckert, was very interesting.

Salt Lake, Utah.—Agnes Osborne's studio was filled to the doors at the musicale given by her pupils.

Le Roy, N. Y.—Maud Lee Bissell gave a recital some time ago at her studio, 22 West Main street.

Buckton, N. Y.—At the musicale given by Helen Riggs she was assisted by L. A. Edwards, T. H. Bolton, Jr., and Edna L. Crane.

Fort Worth, Tex.—An excellent program was given by the pupils of Maggie Overstreet at their piano recital.

Peoria, Ill.—The recital given by pupils of C. I. Newberry was very successful.

Madison, Wis.—The forty-sixth student recital of the University School was well attended.

Racine, Wis.—A splendid program was given at the recital by pupils of Mrs. Charles Armstrong.

Kansas City, Mo.—Elva Fuller, a pupil of Rudolf King, gave a piano recital St. Valentine's Day in the auditorium of the University Building. Stella Heyer Morse, a local singer, assisted the young pianist. Miss Fuller played Beethoven's "Moonlight" sonata, and numbers by Chopin, Henselt, Jaeli, Schumann, Chaminade and Raff.

Rockford, Ill.—A recital was given by the advanced pupils at the Rockford College of Music, 610 Sixth street.

Lawrence, Mass.—The pupils of Arthur W. Morrison gave a recital at the Whitman School of Music.

Fond du Lac, Wis.—Howard Wells, of Chicago, gave a recital in February at the home of Mr. and Mrs. E. P. Fitzgerald.

Matteson, N. Y.—St. Luke's Church choir, under the direction of W. O. Wilkinson, gave a concert in which Mrs. Sherwood Phillips, Mrs. Charles E. Knight, Mrs. William Lefevre, Bertha Baker, Edith Broad, Louise Townsend, Frances Close, Louise Hancock, Lillian Annis, Louise Annis, Veda Jackson, Emma Studley, Mrs. van Buren, Anna Vanderburgh, Edith Close, Miss Bibbons, Bertha Hawks, Hazel Ormsbee, Charles Bingham, Elmer Judson, Henry Johnston, Vincent Stearns, Harry Tompkins, Alan Madden and Edwin Johnston took part.

Northampton, Mass.—Pupils of Florence T. Deming gave a piano recital.

Philadelphia, Pa.—Mrs. Spencer Ervin, 1102 Spruce street, gave the fourth of her series of musicales.

Waupaca, Wis.—The pupils of Celia Grover gave a recital at her home.

Spokane, Wash.—An informal musical was given recently by Elizabeth Kennedy, at her home, 2402 Dean avenue, when a number of friends were invited in to hear the violinist Senor Ruiz, who was assisted by Mrs. Charles Freese.

Philadelphia, Pa.—Mr. and Mrs. William R. Wister and Miss Wister entertained at a musical recently at their residence, 1112 Spruce street, in honor of Mrs. Thomas W. Surette.

Peoria, Ill.—Ethel Paren England gave a recital in her studio.

New Bedford, Mass.—Mrs. Jesse C. Burgess gave a musical in February at 93 South Sixth street, assisted by some of her pupils.

Racine, Wis.—A musicale was given by Dr. Maude M. Sanders at her home, No. 924 Park avenue. The program was rendered by Mrs. Leslie Cherry, of Milwaukee; Mrs. Annie Peat-Fink, and Frederick Lochner, 'cello.

Schenectady, N. Y.—Members of the Y. W. C. A. and friends enjoyed a piano recital given by Isabelle van Voast.

Lafayette, Ind.—A piano recital was given by a number of pupils of Lena Baer, of the Lafayette School of Music. Blanche Page, vocalist, gave several numbers.

Terre Haute, Ind.—Emma Welte gave a vocal recital, assisted by Marie Rosenberg, Margaret Hazeldine, and Mrs. E. T. Hazeldine.

Eureka, Ill.—The pupils of Ruby Dale, director of music at the college, gave a recital.

Kalamazoo, Mich.—Pupils of Victoria McLaughlin gave a piano recital at 209 West Cedar street.

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MINNEAPOLIS AUDITORIUM OPENING.

MINNEAPOLIS, Minn., March 16, 1905.

THE dedication of the magnificent new auditorium in Minneapolis was a most brilliant event, and one long to be remembered; Minneapolis is proud and happy for at last securing the long desired music hall, which is a beautiful building and has one of the finest music halls in the country. There was an air of satisfaction from all music lovers as they noted the beauty of the surroundings and the perfections of all the arrangements for musical effect. The decorations were beautiful; national colors, shrubs and palms were strewn about in great profusion. The acoustic properties of the Auditorium are excellent. The opening concert was given by the leading musical organizations of the city, the Apollo Club, the Philharmonic and the Minneapolis Symphony Orchestra, under the excellent leadership of Emil Oberhoffer, director. The occasion was an inspiration to the musicians, to which they responded beautifully, and the brilliant program was given with great success. The effect of the chorus was artistic and they were given an ovation as Emil Oberhoffer, the director, raised his baton for the opening note of Lassen's "Festival Overture." The orchestra played with fine spirit. The Apollos gave for their opening number Mohr's cantata, "The Genius of Music," under the direction of H. S. Woodruff, with Maud Ulmer Jones as soloist. The cantata was given with splendid volume and purity of tone and beautifully sung, as was also their second part with a group of songs. The first Philharmonic number, a chorus from Gounod's "Redemption," "Unfold Ye Portals," splendidly resounded through the hall, as did "Hail, Bright Abode," bring out the full powers of the club and was a real triumph. Madame Maconda was the soloist of the evening. Her brilliant voice was much admired in the polonaise from "Mignon," and the aria from "Lucia." The closing number, the choruses and the orchestra joined in the thrilling "Hallelujah," a chorus of Handel, which was sung with great feeling and beautiful effect.

A most delightful concert was given the second night of the festival, which was artists' night, Vladimir de Pachmann as the soloist, assisted by Madame Maconda, vocalist. The Symphony orchestra has scored another success for the high quality of its work, and Minneapolis is being congratulated upon having a Symphony orchestra and this beautiful new auditorium in which to present their concerts and oratorios. Mr. Oberhoffer, the director, had arranged an entertaining program, the orchestra giving for the first number Goldmark's "Rustic Wedding" symphony, which was given a fine rendition.

The third night of the festival the Philharmonic Club scored another triumph when they presented Verdi's opera "Aida," assisted by the Minneapolis Symphony Orchestra. The chorus and orchestra did splendid work in the opera, and added new laurels to their other triumphs. Anita Rio won the laurels of the evening, although all the soloists were graciously received and sang with great spirit and sympathy. Edward Johnson made an impression at the opening of the opera, which he held throughout. Madame Bouton has a rich voice and she displayed great dramatic power. Alfred Wiley, William Green and J. Austin Williams rendered their roles with much credit.

The fourth and last concert of the festival, which was given by a chorus of 1,000 children, part of the time under the direction of Miss Trask and the last part under the direction of Mr. Oberhoffer, was one long to be remembered. The chorus was assisted by the Philharmonic Club and the Symphony orchestra.

The concert was much appreciated and enjoyed by all. Adele Maloney and Maud Adams Waterman contributed vocal numbers on the program in a very artistic manner. Adele Maloney is a remarkable coloratura singer for so young a girl. Miss Gilmore played one number with the orchestra in a very able manner, which was much enjoyed. At the close of the musical festival the Philharmonic chorus, the Symphony orchestra, the Orpheus Singing Society, with the soloists, Anita Rio, Isabella Bouton and Edward Johnson, Miss Chenevert and Eva Blanchard, secretary of the Philharmonic Club, were invited to a musical love feast by W. L. Harris at the banquet room of the new auditorium. Mr. Harris welcomed his guests in a most

gracious way, and paid tribute to all those who had been instrumental in the erecting of this beautiful new building, mentioning W. F. Pechtel, Mr. Fayram, Mr. Fisher, Mr. Chadbourne, F. G. Smith and the Apollo Club. Also paid tribute to the artists and to Eva Blanchard, secretary of the club, who has worked so zealously in the opening of the auditorium. Mr. Harris invited his guests to pay tribute and appreciation to Mr. Oberhoffer, who so triumphantly directed the musical festival. Mr. Oberhoffer was greeted with a storm of applause as he arose to acknowledge the greetings. This closed a most successful and brilliant musical festival.

C. H. SAVAGE.



MME. VON KLENNER IN EGYPT.

Mrs. de Moss in Four Cities.

MARY HISSEM DE MOSS has sung in a large portion of the country this season, recent appearances being in Boston, Brooklyn, Newark and Orange. A few press notices follow:

The high, bell-like and pure voice of Mrs. de Moss is always welcome, and last night she was in superb form. Her greatest success was made in Mr. Brewer's "The Night Has a Thousand Eyes." She insisted on sharing the honors with the composer, but she repeated the song, which was just what the audience wanted. Her singing of Nevin's "Woodpecker" was very dainty and graceful, and she had voice enough for the unusual demand of Andrews' "Of for a Day in Spring."—Brooklyn Daily Eagle, February 22, 1905.

Mrs. de Moss sang brilliantly and with true expression. She displayed a true artistic feeling for the text, and particularly in the solos in the "Minnehaha" number.—Newark Sunday Call, February 19.

Mrs. Hissem de Moss was the special soloist, and the brightness of her voice and intelligent method were telling in their effect.—Brooklyn Daily Times, February 22, 1905.

Mrs. de Moss deserves special praise for her fine rendering of a trying part.—The Boston Herald, February 8, 1905.

Mrs. de Moss, the soprano soloist, heightened the good impression she made here at a recent Apollo Club concert. Her large, full voice is pleasant to the ear and she sings with an intelligent fervor that is extremely winning.—The Boston Journal, February 8, 1905.

Mrs. de Moss, a favorite in the Oranges, delighted every one with her musical and carefully shaded singing. Not only did she deliver the soprano solos with distinction, but for the tenor solos, too, which she likewise assumed, she found the right quality.—Orange Chronicle, February 15, 1905.

Mrs. Heath at Aeolian Hall.

KATHERINE CORDNER HEATH sang at Aeolian Hall, March 15, the grand aria from "Der Freischütz," Chaminade's "Silver Ring" and White's "Spring Has Come." Her sweet and graceful appearance and the brilliant voice and "warm interpretation created great interest, so that she had to sing an encore, Nevin's "Nightingale Song." Ernest Hunter played the accompaniments on the Pianola with real sympathy and artistic finish.

Wegener in Opera.

WILLIAM WEGENER, one of the tenors of the Savage Grand English Opera Company, continues to win favorable comment from the critics in the principal cities. Opinions from Atlanta, Cincinnati and San Francisco are appended:

There is a sweetness of quality, a velvet smoothness of production characterizing Mr. Wegener's moments of quiet singing that makes his work in the swan song, for instance, a delightful experience for his audience, and the telling of his love when he is alone with Elsa, which was rather a gentle outpouring than a passionate repression of sentiment, was a beautiful incident, which he scarcely surpassed.—The Atlanta Constitution.

Mr. Wegener was the Tannhauser. His truly heroic and robust tenor voice filled every demand made upon it, and his passionate outburst of the sensuous song to Venus was given with an unbounded vehemence that fairly swept all before it.—The Cincinnati Inquirer.

William Wegener, the Lohengrin, was himself worth quite half of it. I do not know whether Mr. Wegener is as young as most of the Savage people. If he is, it seems likely that he will some day be importantly heard from. His vocal quality is both unusual and beautiful, something of that quality that we have agreed to call "golden."—The San Francisco Call.

The new development was Wegener, the tenor. It is doubtful if any of the voices we have heard, even in the Metropolitan outfits, has had the same intensely sympathetic and magnetic quality. Powerful, at the same time ringing with feeling, and particularly moving in the tenderness of Lohengrin's music, Wegener holds the ear with an indescribable pleasure and leaves a sweetness of tone haunting the memory when all is over.—The San Francisco Chronicle.

The interest of the evening centred upon William Wegener, whose performance of Lohengrin is something to be remembered, especially as it is in such marked contrast to the characteristic art of the other singers, both men and women, of the Savage company. Where they seem to be searching above all for emphasis, intensity and dramatic effect, he seems more at pains to wander into the interior regions of music and poetry, where the heart and soul express themselves in subtle variations of sound. His voice, strong, rich and full, is susceptible also of wonderful modulations of tone.—The San Francisco Bulletin.

M. Wegener, the Wagnerian tenor of the organization, was a revelation of vocal beauty and of that mystic fervor that must render the "Hero of the Swan" half human and half divine.—The Oakland Democrat.

Hastings' Compositions.

FRANK SEYMOUR HASTINGS, the composer of "My Love Is Like a Red, Red Rose," has just published through Schirmer a madrigal, "Love Strings," for mixed voices a capella, and an anthem, "The Shadows of the Evening Hours," for four part women's chorus, a capella, with baritone solo; the latter is dedicated to Richard Henry Warren and St. Bartholomew's choir. Both works are notable for their beautiful harmony, delicate modulations and practical effectiveness. Hastings knows the voice and its capacity. His most ambitious work, the cantata on which he has been working for some time, is to receive a first performance by a selected chorus, a portion of which will be the Amateur Glee Club and soloists, at Mendelssohn Hall, in April.



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CHICAGO, February 10, 1905.

NOTHING more appropriate than the Mendelssohn "Spring Song" could have been put on the program for the twentieth public rehearsal of the Chicago Orchestra, Frederick A. Stock conductor, yesterday afternoon. The day was not one of March bluster and storm, but mild and balmy as a May morning, and the audience, no doubt, unconsciously influenced by the weather, was amiable and therefore greatly pleased with the music performed. This was called a young people's concert, and we had such a collection of choice musical bonbons as only Theodore Thomas, or now his worthy successor, Frederick A. Stock, could serve us.

The rich Oriental "Sakuntala" overture, by Karl Goldmark, opened the program, and this was followed by Borodin's "Sketch of the Steppes of Central Asia." In both these compositions the nuances of orchestral technic and tonal shading were brought out by the orchestra under Mr. Stock in a very superb manner. In fact, this young conductor possesses a temperament which, given full sway, grasps hold not only of his players but the audience as well; and this was most graphically demonstrated yesterday by the spontaneous bursts of applause which followed most of the numbers rendered.

Theobald Bohm, a composer heard for the first time at these concerts yesterday, was represented on the program by a "Scotch Fantasia" for flute, op. 25, accompanied by the orchestra. The solo part was played by that admirable artist, Alfred Quensel, who showed great skill and many musical qualities. Bohm surely deserves great credit for the remarkable manner in which the flute has been improved by him, but, like all instruments of its kind, the technical and dynamic possibilities are so very limited that we feel that this instrument really belongs as an integral part of the orchestra, and then it surely has become indispensable, but as a medium for solo work we would nowadays, I dare say, be quite able to do without it. Mr. Quensel, however, is a true artist, was treated generously by the audience, and played as an encore the D flat valse of Chopin, arranged for flute and orchestra.

The Hungarian Rhapsody, No. 1, Liszt, which under its more popular form for piano and orchestra is better known as the "Hungarian Fantasia," was given a very characteristic interpretation and completed the first half of the program. In the vortspiel to "Hansel and Gretel," by Humperdinck, we again had a genuine manifestation of the lighter class of symphonic music well played, and then came the air by Bach performed by the violins in unison, and the "Spring Song" of Mendelssohn for string orchestra and

harp. This number so pleased the audience that the applause did not cease until it was repeated.

Johannes Brahms once wrote in an autograph album a few measures of the "Blue Danube" waltz of Strauss, and then remarked beneath them, "Regretfully, not by Johannes Brahms." This shows how readily genius recognizes genius. Listening yesterday to the "Roses from the South" waltz, by Strauss, one felt the same regret that Brahms did in not being the composer of such delightful music. Surely, many nobler and greater works have been written and emotions have been brought into play by them, but the exhilaration caused by a Strauss waltz played as it was yesterday is surely one of the pleasantest moments for music lovers.

The "Tannhäuser" overture by Wagner closed this enjoyable concert, and in it Mr. Stock put all the life and vigor he could command. That the orchestra responded to his wishes was evident from the performance, and never before have we had this great overture presented to us in such a stirring manner.

This program will be repeated this evening, and will undoubtedly be accorded as enthusiastic a reception as yesterday afternoon.

Third Violin Recital by Franz von Vecsey.

In many respects last Sunday afternoon, March 12, at the Studebaker Theatre, Franz von Vecsey, that marvel among violinists, outdid his previous efforts. His first number, the E major concerto, by Vieuxtemps, again showed not only great mastery of execution but his whole soul seemed wrapped up in the rendition of this work.

It seems useless to employ a number of adjectives to express an opinion on certain performances, and in criticising this boy's playing we are only filling the page with superlatives. It is only again recording previous impressions and intensifying his praise. There seems to be nothing to attack and everything to commend. We recognize at once, though, in the chaconne of Bach, that here the depths have not yet been sounded, and those depths, it is only too true, are only reached by the most mature artists. But the beautiful and the plastically perfect performance is already within the grasp of Vecsey, and that surely marks the young Magyar as quite exceptionally gifted.

When we consider this boy of scarcely twelve years, paying the most difficult compositions written for his instrument, in the manner in which he plays them, with the facility, perfect phrasing, the regard for tone shading and all other requirements which make a performance artistic, we can but stop and wonder. There are few older violinists who can give such satisfaction to their hearers as he can. As in his previous concerts, Prof. Hermann Zilcher

again assisted, and showed his consummate mastery of the piano in the following compositions: Prelude and fugue in C sharp minor, Bach; "Le Tambour" and "Le Rappel des Oiseaux," by Rameau, and "Rhapsodie Hongroise XIII," by Liszt.

Von Vecsey's numbers included besides the concerto in E minor, by Vieuxtemps, and the chaconne of Bach, the "Souvenir de Moscou," by Wieniawski, and as encores the A minor "Variations," by Paganini, and the Schumann "Traumerei."

The Chicago Madrigal Club.

This organization, under the direction of D. A. Clippinger, gave its second concert of the season at Music Hall, Tuesday evening, March 14, before a well filled house, and the approval of the audience was frequently attested by applause. In choral concerts the program is generally long and varied, and in this instance there was no exception to the rule, but the work done by the club was good and their interpretative powers are commendable. This was notably so in their singing of "My Lady Chlo." In the "Bugle Song" they sang with spirit and intensity.

Carl Bruckner, one of the violoncellists of the Chicago Orchestra, and Alice Genevieve Smith, harpist, were the soloists, and both proved capable performers on their respective instruments.

"When the Heart Is Young" (prize madrigal of 1904), by Carl Busch, of Kansas City, received its first Chicago performance at this concert and scored a distinct success.

Another Concert of Old Time Music.

Mr. and Mrs. Arnold Dolmetsch and Kathleen Salmon gave their second concert of music of the olden times in Music Hall, Thursday evening, March 16, on the old instruments mentioned a couple of weeks ago, and it must

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be said that with the exception of some music played on the clavichord the program was much the same as at their previous performance.

That the music of mediæval times as played on those instruments has value in an educational sense no one will deny, but it seems after all very much as if we would go back to the poetry of Chaucer and Spenser and discard our more perfect and modern adaptations. Even so great a poet as Shakespeare, if rendered in the original on our modern stage would suffer much, and surely the music of the corresponding olden time does suffer in comparison with the music of Chopin, Liszt and others. Bach's preludes and fugues on our modern pianos and organs surely afford much more pleasure and musical contentment, both to the performer and listener, than did Thursday night the C major prelude and fugue played on the clavichord. It was played well by Mr. Dolmetsch, but his admonition to the audience to observe the strictest silence during its performance, and the almost inaudible sounds elicited from the instrument, hardly paid for the constraint placed upon the hearers.

Only the enthusiast can be satisfied with music and instruments of the olden times, and we prefer to let others confine themselves to the clavichord and harpsichord and we will stick to our modern grand pianos.

Musical College Trust.

Much comment was aroused last week, not only in Chicago but throughout the country, by the notice in THE MUSICAL COURIER regarding the removal of the Chicago Musical College to New York city, and the forming of a trust, with millions of dollars as capital, to start musical college systems in New York, Chicago and San Francisco. The parties most concerned, or rather those mentioned in connection with this project, are most non-committal on this subject, and we are therefore left to our own conjectures only regarding this matter, but in contemplating the possibility of such a removal it seems that Chicago as a musical centre would lose much indeed were the above mentioned institution to remove from this city.

Dr. F. Ziegfeld, the president of the Chicago Musical College, is a figure today whose influence is felt throughout the world. In previous years, that is before the Chicago Orchestra was established here, almost all musical art was centred in his institution. In 1886, when S. E. Jacobsen's Violin School was brought from Cincinnati and added to the college, a wide felt impetus was given to the musical education of this city. With the erection of the Fine Arts Building, which was due in a great measure to the support given the enterprise by Dr. Ziegfeld, another step was taken, and later came the engagements of men like Bernhard Listemann, Herman Devries, William Castle, Arthur Friedheim, Hans von Schiller, Rudolph Ganz and lastly Emile Sauret and Waldemar Lutschg. We have here congregated a number of artists who have made Chicago their home, and who have contributed no small share in making Chicago a great musical centre.

Mr. Ziegfeld, no doubt, brings these artists to this city with a view of making profit for his institution, but it has become also, it seems to all who will give it thought, a matter of pride with him to associate himself with the greatest artists in the world, and to bring them home

here to Chicago to improve the musical status not only of the college but of the city as well.

All these things considered we must see in Dr. Ziegfeld a man whose efforts for the musical improvement of Chicago have been of the greatest benefit to the community, and there is no doubt that Chicago would sustain an irreparable loss were he to settle in New York city.

CHICAGO NOTES.

Ernest Schelling, a pianist of note, will be the soloist at the twenty-first public rehearsal and concert of the Chicago Orchestra, Frederick A. Stock conductor, Friday afternoon, March 24, and Saturday evening, March 25. He has chosen the A minor concerto of Robt. Schumann for his entrée here, and from the reports so far received concerning him we should have reason to expect an exceptional performance.

Other numbers on the program are overture, "Fingal's Cave," Mendelssohn; Entr'acte, B minor, "Rosamunde," Schubert, and Symphony No. 5, E minor, op. 64, by Tchaikowsky, again presenting a program of the romantic school which will prove highly interesting.

Vernon d'Arnalle.

This artist has just returned from his Eastern successes to fill a number of engagements awaiting him in the West. Early this week he illustrated a "Parsifal" lecture before the Women's Club, and in Rockford, Ill., gave a recital of modern songs of Wolf, Strauss and Weingartner.

While in New York city Mr. D'Arnalle filled four brilliant engagements, and in order to arrive in time for his concerts here had to refuse a number East.

D'Arnalle has become a name which stands for success and for the highest standards in the singer's art.

Rudolph Ganz.

On February 27 Rudolph Ganz played in Janesville, Wis., before an audience which filled every seat in the house. On March 28 he will play for the second time this season in Rockford, Ill., giving a recital before the Mendelssohn Club. On April 4, Minneapolis (Thursday Musicales), and April 5, Duluth (Ladies' Musicales). May 1 he will play the Chopin E minor concerto with the Philharmonic Orchestra in Indianapolis, and later will follow a tour with the Chicago Orchestra under the management of Dunstan Collins.

The March number of the American Conservatory Quarterly contains several interesting articles on various musical subjects by members of the faculty, notably those by John J. Hattstaedt, Victor Garwood and Karleton Hackett. The Quarterly also contains a continuation of selected piano pieces and a number of the recital programs given at the conservatory.

A recital will be given March 25 at Kimball Hall by advanced pupils of Henriot Levy, Karleton Hackett and Herbert Butler, under the auspices of the American Conservatory.

Maude Fenlon Bollman's Notices.

Madame Bollman has a charming stage presence and possesses an exceptional soprano voice of sympathetic quality and wide range which captivated her audience, and she was forced to reply to an encore.—Waterloo, Ia., Daily Recorder, February 25, 1905.

Mrs. Bollman has far exceeded all the predictions of her admirers in the rapidity with which she has mounted the ladder of musical fame and prestige. Whether in children's ditties, grand technical works, or dainty love songs, she is equally charming, for her most winsome presence is easily adapted to the music which she embodies.—The Clinton, Ia., Daily Herald, December 9.

Mrs. Bollman's voice, with its limpid purity and exquisite clearness of tone, is admirably suited to such compositions. She sang the great aria with chorus, "Inflammatus," with splendid appreciation. She made the climaxes without effort and took the sustained high C with ease, dominating both chorus and orchestra, and with the satisfying feeling to her hearers that she had power in reserve.—The Chicago Evening Post, February 14, 1905.

Maude Fenlon Bollman did the soprano work acceptably.—Chicago Chronicle, February 14, 1905.

Maude Fenlon Bollman proved entirely capable in the soprano numbers.—Chicago Daily News, February 14, 1905.

The distinguished pianist, Fannie Bloomfield Zeisler, of the Bush Temple Conservatory, will give a concert in the Bush Temple on May 2.

Carolyn M. Willard will give a pupils' recital in the small recital hall of the Bush Temple on March 22. Miss Willard on April 6 will give an artistic recital of her own in the same hall.

Howard Wells.

Some recent press notices follow:

It is seldom that one hears a pianist in whom all the attributes of a fine musician are so perfectly blended as in Mr. Wells. His technic must be perfect, so perfect his hearers never give it a thought, so carried away are they by his brilliant execution, intimate conception and sympathetic rendition of the classics. He has a touch that combines the firmness and strength of steel with the smoothness and softness of velvet. Each note is full, round and clear.—Fond du Lac, Wis., Commonwealth.

The piano recital given by Howard Wells last evening was as good a bit of musical treat as has been given in Sheboygan in many days, and there have been many artists here in the past year. His technical ability throughout the program was fully demonstrated.

For the third time within a very short period, a Sheboygan audience has had the pleasure of hearing Chopin's fantasia, op. 49, presented by an artist. That Mr. Wells gave as good an interpretation, and even better, of this composition than anyone who has yet attempted the piece here can be truthfully stated.—Sheboygan, Wis., Telegram.

Seats for the joint recital by David Bispham and Mrs. Carrie Jacobs-Bond at Music Hall, Sunday afternoon, April 2, under the direction of F. Wight Neumann, may be had at the box office of the Music Hall, Fine Arts Building, on and after Monday next. Mr. Bispham will sing popular English songs besides two groups of songs by Mrs. Bond with the composer at the piano. The many friends of our popular townswoman are delighted that Mr. Bispham has asked to sing her songs.

Eugen d'Albert will give his only piano recital in Chicago Sunday afternoon, March 26, at Music Hall, Fine Arts Building, under the direction of F. Wight Neumann. This recital has been looked forward to impatiently by music lovers, judging from the many inquiries at the box office for seats. The sale opens Monday morning. D'Albert is called the successor of Tausig, Liszt, Rubinstein and Von Bülow, and all Europe unites in giving him the title of the greatest living exponent of piano music. He

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has made good his youthful promise as predicted by Von Buelow, who has said: "There are but three great pianists in the world, Rubinstein, myself and d'Albert; but the latter is yet young and bids fair to surpass us all." Mr. d'Albert has prepared the following interesting program: "Passacaglia," Bach; "Sonata Appassionata," Beethoven; nocturne and fantasia by Chopin; sonata, B minor, Liszt; scherzo by d'Albert, "Soirée de Vienne," impromptu G minor, and impromptu F minor by Schubert.

March and April Dates of Mary Wood Chase.

March 23, concert Brooklyn Institute; 29th, Music Students' Club, Davenport, Ia., piano recital; 30th, Iowa City, Ia., piano and violin recital with Leo Altman, violinist; 31st, Kewanee, Ill., with Mr. Altman, violinist; April 3, Illinois College of Music, Jacksonville, Ill., piano recital; 4th, charity concert, Chicago, at Mrs. George E. Adams', with Leo Altman, violinist; 6th, Lawrence, Kan., University of Kansas, piano and violin recital, with Ralph Wylie, violinist; 11th, University Congregational Church, Chicago, piano and violin recital with Leo Altman.

This afternoon at Music Hall, under the auspices of the Chicago Musical College, a concert by advanced pupils was given. Among them appeared Mary Law and Ruth Clarkson, both of whom came to America in order to continue their violin studies with their distinguished teacher, Emile Sauret. Miss Law played two movements from "Symphonie Espagnole," by Edouard Lalo, and Miss Clarkson elegie and rondo, by Emile Sauret. Among the others on a program of general excellence must be remembered I. S. Florsheim, a pleasing baritone, who sang the cavatina from Gounod's "Faust"; Mrs. Mabel Sharp Herdieu, aria from the "Queen of Sheba," Gounod, and Edward Collins, who played a number of piano pieces in very good style.

Pappenheim Artist Pupils.

FRIEDA STENDER made a pronounced success at the concert with Ysaye, March 12, Carnegie Hall. Next day she was a soloist at Hugo Troetschel's organ recital, Brooklyn, and March 20 she sang for Sorosis. Corinne Wiest-Anthony sang with her usual success in the "Stabat Mater" and Gaul's cantata, "Ruth," with the Union M. E. Church Choral Society, Philadelphia. Frieda Windolph, the young and promising coloratura soprano, delighted many listeners at Mrs. Lawrence Alexander's musicale. Hattie Henschel's fine mezzo soprano voice was heard to advantage at the Mount Relief Society meeting.

Edward Johnson's Season.

DURING the month of February Edward Johnson appeared in Chicago with Bispham and Galski, in the new Shakespeare song cycle, by Grace Wassalls; in Toronto with the Pittsburgh Orchestra and the Mendelssohn Choir in Liszt's Thirteenth Psalm and Berlioz's "Damnation of Faust"; in New Haven with Dr. Horatio Parker, in the Verdi "Requiem"; in Lynn, Mass., under Emil Molenhauer, in Gounod's "Faust"; in Hamilton, Ontario, in Rossini's "Stabat Mater," and in New York, in addition to his private recital work, in Saint-Saëns' "Samson and Delilah."

Later in the month he appeared with the New York Philharmonic Society, and in a return engagement in Baltimore with Anton Hekking and Kirkby Lunn.

At the present time Mr. Johnson is in the West for the opening of the new Auditorium in Minneapolis, where he sings the tenor role in "Aida."

Mr. Johnson has been selected to appear with some of the greatest artists of the country on the spring tour of Stewart's Festival Orchestra, of Boston.

Press comments on his singing read:

As soloist, Edward Johnson, a tenor who has considerable distinction in New York, was heard. His voice is lyrical, rather than robust, and delightfully smooth in quality. His style and enunciation are admirable and he imparted true reverence and fervor to the supplications he had to sing.

Mr. Johnson sang the "Faust" music with rare beauty of tone.—Toronto Globe.

The appealing and beautiful melodic passages for the solo were sung by Edward Johnson. His voice is light and pleasing and he sings with much earnestness.—Toronto Mail and Empire.

There can be little fault in an interpretation that brings tears to the eyes of the auditors; that was the result of the singing of Liszt's XIIIth Psalm. The passionate appeals of the Psalmist, his hope and trust, his final conviction that he has been heard, were brought out with dramatic intensity. The fervid and supplicatory passages were rendered with a devotion that was uplifting, and touched the spiritual chord in the hearts of the audience.—The Toronto World.

Edward Johnson, the tenor soloist, a young Canadian who has attained great success in New York, is endowed with a voice of beautiful quality, which he uses with great skill. He sang with great feeling the declamatory expressions of religious longing in the first part, and with much grace the beautiful lyric passages.

Mr. Johnson's work as Faust was very commendable.—The Toronto Star.

Edward Johnson as Faust did the trying work of the tenor in most acceptable style, and was particularly effective in his work with Marguerite.—Lynn Evening News.

Reed Miller's Tour.

REED MILLER, tenor soloist at the Plymouth Congregational Church, Brooklyn, will start on a Southern tour April 1.

At a recent production of "Elijah" at Ypsilanti, Mich., the local papers commented on Mr. Miller's work as follows:

Mr. Miller made himself a favorite instantly and sang the part of Obadiah delightfully.—Ypsilanti Daily Press.

Reed Miller interpreted the tenor role with rare taste and expression.—Detroit Free Press.

Reed Miller, of New York, the tenor, possesses a robust but very sweet, smooth tenor voice and excellent method, and sang with great fire and spirit. He entered fully into the role of Obadiah, and won hearty praise for his fine singing.—Ypsilanti News.

A Florida Triumph.

PIETRO FLORIDIA'S symphony in B minor, which won the first prize at the Milan International Competition in 1889, was produced on March 7 at the special cycle of concerts given in Zurich this season under the direction of Dr. Frederick Hegar. The work had an enormous success, and earned enthusiastic critical praise.

Madame Mantelli to Retire.

EUGENIE MANTELLI, for years a prima donna of the grand opera forces of Grau and Conried, will become a resident of Chicago in the autumn. She is now there. She intends to go into the business of teaching music and acting. This means that she will retire from the stage.

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HAMBURG IN WARSAW AND MOSCOW.

THE following notices speak of Hamburg in Moscow and Warsaw:

Mark Hamburg is an exceptional pianist and those who heard him last year at the Philharmonic remember him well. Once heard his playing can never be forgotten, even people who do not care for technical display admire his technique. It is so enormous, so wonderfully dexterous, it is peculiarly his own, his staccato chords, octaves, scales like pearls, beautiful, even trills, if it was only by that technique he could conquer his listeners, but added to these qualities a fiery bravour, broad conception, great expression of feeling and last but not least a temperament full of passion, that is Mark Hamburg! Such playing would even cause a paralytic to move.

There were moments, especially in the rhapsody and concerto of Liszt, when one thought the piano was coming into pieces and the listener stunned by the enormous volume of tone and fire, but the piano remained intact while the public was astounded and electrified. What a demon of a pianist Mark Hamburg is!

The pianist showed last night that since his appearing here last year he has developed into even a greater artist than before; particularly was this evident in his high perfect phrasing and capacity to speak to the public and touch their innermost soul. Those who heard Hamburg last night will never forget that memorable day.—*Courier Warszawski*, December 13, 1904.

An enormous audience assembled last night to greet Mark Hamburg at the Philharmonic concert. The program contained concerto, C minor, No. 4, Saint-Saëns; prelude and fugue, A minor, Bach; *Paschingschwank*, Schumann; sonata, B flat minor, Chopin; melody, Gluck-Sgambati; caprice, Scarlatti; folksong, Mark Hamburg; rhapsody, No. 8, Liszt.

Although it is enough for Mark Hamburg to touch the keyboard to inspire us with the music, he was particularly happy with the sonata of Chopin. That piece, we may say, was the climax with which he moved the huge audience. It was a wonder how Mark Hamburg, not being a Pole, deeply felt and understood the dramatic contents of the composition, where the character and the sufferings of the Polish nation are revealed. He is the first pianist who showed us points of beauty, that had never before

struck us in the sonata. After the Liszt rhapsody, in which Hamburg had the opportunity of displaying his fabulous technique, the electrified public crowded around the platform, and though the pianist was tired out he was forced to accede to their wild demands and play the following encores:

Etude, B flat, Chopin; nocturne, F sharp, Chopin; Barcarolle, Rubinstein; fantasia, "Eugen Onegins," Tchaikowsky; "Midsummer Night's Dream," Liszt.

With this additional recital the public at last was satisfied by the pianistic god.—*Courier Warszawski*, December 20, 1904.

Mark Hamburg, who is described as a pupil of Leschetizky, and had a big name abroad, appeared last night with the Philharmonic and showed beautifully modulating touch, enormous technique and fiery temperament. He had a great success with the public.—*Russkic Nicomosti*, November 8, 1904.

Last night at the Philharmonic, Mark Hamburg, the pianist, had a remarkable success and was loudly greeted by the public.—*Novosti Dnia*, November 8, 1904.

Janpolski in Newark.

BARITONE JANPOLSKI sang in a recital at Wallace Hall, Newark, March 16, with marked success. He has had a very busy season, and has quite a number of future dates booked for the spring season. The Newark Evening News of March 17 said:

Mr. Janpolski sang modern songs, a quaint Russian folksong entitled "Kalinka" and two more given in response to imperative encores. In addition to a baritone voice of excellent quality and ample power, Mr. Janpolski possesses a knowledge of vocal art and exhibits a mental power in interpretation that causes his singing to appeal not only to the emotions but to the intelligence of his hearers, and make him a very satisfying artist. His ability to enter into and express the mood of a song while doing full justice to the musical setting of the lyric, results in comprehension and significant performances that exercise a potent charm and arouse enthusiasm.

Eleanore Marx at Hotel Majestic.

ELEANORE MARX sang March 12, and will sing again, April 23, at the exclusive Hotel Majestic Sunday night concerts. She gave Ronald's "Night" and the aria from "Herodiade." After the former she sang "Little Doris," and after the latter, "Thy Beaming Eyes," as encores.

Several important engagements are pending, and she may go West.

Holmes Cowper.

HERE are some recent press notices on Holmes Cowper:

Holmes Cowper sang the tenor solo, "Cujus Animam," with admirable artistic finish. The ringing clarity of the tones of his voice was heard to fine advantage. He gave the song all its religious intensity and brought out the beauties of the music with telling power. There was evidence at all times of strength in reserve, which adds so much to the value of an interpretation.—*Chicago Post*, February 14, 1905.

Holmes Cowper, a tenor with excellent qualifications of voice and method, won hearty and well merited applause for "Cujus Animam."—*Chicago News*, February 14, 1905.

Holmes Cowper, always a favorite, sang the tenor solo parts in the "Stabat Mater" with finish and delicacy. His "Cujus Animam" won much applause.—*Chicago Chronicle*, February 14, 1905.

In the beautiful Rossini work, the "Cujus Animam," sung by Holmes Cowper, and the duet by Mrs. Bollman and Miss Stein, were especially well received. Both were given with finish and execution.—*Chicago Examiner*, February 14, 1905.



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